

MUSIC & DRAMA

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*Mr. Howard S. Dayton has held the position of organist
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Repertoire and Review

Prepared with Special Consideration to the Requirements of the Practical Organist Both in Church and Concert

A GUIDE FOR PURCHASERS

Abbreviations: e.d.m.v.—easy, difficult, moderately, very.

Readers will afford valuable cooperation in the extension of this department of review if they will secure any music they desire from one of the publishers whose name and address will be found in the Directory in the last pages of this magazine.

CHARLES RAYMOND CRONHAM: *GROTESQUERIE*, 9p. md. Because of its speed and the lightness with which it must be played, the piece is by no means easy. The Composer sub-titles it a Color Piece, and so it is. Strings and Vox on the Swell, coupled on themselves at 16', is the registration to start with. What is the Composer trying to say in this piece of music? He isn't trying to say anything; he's merely having a little fun. He knows the organ thoroughly and he knows how to get odd, fanciful combinations, and what to do with them after he gets them. It's a bit of colorful concert music, purely for diversion. It's the kind of music which, when used on a program, permits the player to wax serious and play something of Sowerby, or Barnes, or Franck on the same program and make the audience like them all. *GROTESQUERIE* is a bit of a flash. It must be played as a flash—no pauses here and there for an obstreperous bit of registration from an organ poorly equipped with Combots. One effect must follow another at break-neck speed, or the beauty and comedy of the thing is lost. Don't try it unless you have a thoroughly modern organ with plenty of fancy tone colors, couplers, and Combots. Learning to play a piece like this effectively and artistically is no mean achievement; and when the job is mastered, we can please every audience we ever try it on, and do it with very little effort. Fischer 1930, 75c.

Church Music

—EASTER MUSIC—

WILLIAM BERWALD: "COME YE FAITHFUL RAISE THE STRAIN," c. s. me. 8p. A jubilant anthem, with a graceful soprano solo for contrast; it closes with a grand climax, full choir and full organ. Gray 1931, 15c.

EDWARD SHIPPEN BARNES: "BRIGHTLY SHINE YE HEAVENS," cq. s. me. 6p. An anthem in 3-4 rhythm and at moderate tempo; the mood is not one of jubilation but of dignity and breadth. There is ample room for a good piece of work in singing the number, and in fact the solo depends very largely upon the musicianship and artistry of the singer, for it is the sort of expression that has depth to it. Taking some sections of it unaccompanied ought to enhance the effect, especially if done by a quartet. It is a worthy piece of good choral writing. Schmidt 1931, 12c.

ERNEST A. DICKS: "LET THE WORLD REJOICE," cq. me. 10p. The mood of this number is one of jubilation; the rhythm is 3-4 and the tempo allegro. There is a short soprano solo, and occasional solo or unison passages here and there give variety to the work. It had better be undertaken only by chorus choirs as it is slightly too long for the monotony of quartet singing with all its limitations. There are good rousing climaxes here and there, and the work would be quite suitable for the big number of the service. Schmidt 1931, 15c.

FRANZ LISZT, edited by Dr. Dickinson: "EASTER SONG OF THE ANGELS," 8-part chorus, d. 16p. The accompaniment adds considerable charm to the anthem, but gives the singers no help, so that only the best choirs should undertake this work; it is something worth doing and worth doing well. Parts for brass are available; the harp or piano can be effectively used with the organ. Gray 1931, 20c.

CARL F. MUELLER: "I SAY TO ALL MEN FAR AND NEAR," c. me. 7p. The anthem opens with a strong unison for men's voices, in G minor, which suddenly changes to full chorus in D-flat, an effective contrast. Toward the middle of the chorus section there comes an excellent theme, treated somewhat as though a fugue were to follow—and it would make a fine choral fugue. The work closes with strong climax, easily reached. White-Smith 1931, 15c.

ALFRED WOOLER: "THE RESURRECTION LIGHT," c. s. me. 4p. A praise anthem, with fluent writing, and a strong unison phrase on the last page. It will fit into the program as one of the heavier numbers. Schmidt 1930.

T. FREDERICK H. CANDLYN: TOCCATA ON NEANDER, 7p. d. The tune Neander is given in the Gray edition of the Episcopal hymnal as of 1680 and even though it is not found in other hymnals it is of such strength and character as to carry with it an Easter spirit of exultation highly appropriate to its setting in the hymnal to the text "He is risen." It therefore makes an unusually welcome addition to the literature of the organ for Easter. In fact it is one of the best of available pieces of Easter organ music. A choralprelude written around a hymntune is likely to be a complicated matter of counterpoints more or less beyond the comprehension of a congregation, but Mr. Candlyn in this case has avoided that handicap and written merely a brilliant exultation in easily-understandable toccata style, under which the Pedal theme—the Easter hymntune—is used with fine effect and perfect clarity. It is difficult, but the simple toccata figures will not be difficult to advanced players, and need not worry the rest of us, for with a little practise they will fall naturally under the fingers. Get this on our recommendation. It is one of the most practical things Mr. Candlyn has done. Schmidt 1931, 65c.

—FROM OTHER YEARS—

Some of the finest works published in former years need to be mentioned here.

KOPOLYOFF, arr. H. B. Gaul: "ALLELUIA CHRIST IS RISEN," cq. me. 4p. Can be taken unaccompanied, and has the peculiar Russian flavor; something of unusual value for any program. Ditson 1927, 12c.

H. LEROY BAUMGARTNER: "THE CONQUEROR," c. vd. 8p. A work of unusual merit, with excellent text, and sterling expression; music of a high order of excellence. Ditson 1929, 15c.

Do.: "SAY NOT THAT CHRIST IS DEAD," cq. vd. 10p. "One of the finest things of recent years; a masterpiece," said our former review. Only the best choirs should attempt it. It's the sort of music we should be having for our best churches and best choirs. Schmidt 1927, 15c.

JOSEPH W. CLOKEY: "HYMN EXULTANT," c. o. md. 9p. Another superb Easter anthem, with fine text and fine music. Gray 1922, 15c.

GEORGE HENRY DAY: "THE RISEN CHRIST" c. t. d. 8p. The same old out-worn title but the text is surprisingly worthy, and this is one of the finest Easter anthems. Schmidt 1928, 12c.

HARVEY B. GAUL, from the French: "THREE MEN TRUDGING," qc. md. 5p. "Of unusual flavor, worthy of



New York Times photo

HENRY F. SEIBERT

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Organist, Holy Trinity Lutheran Church, New York

"Highly successful concert"—"second appearance even more magnetic than the first"—"magnificently handled"—"Seibert at his best in the Bach."—WHITE PLAINS DAILY PRESS (four recitals this season at the Westchester County, New York, Recreation Center—last two recitals, audiences of 3500 and 4000).

"Wonderful recital."—Lieut.-Colonel S. Hodges (opening of organ in Centennial Memorial Temple, Salvation Army, New York).

"Few organists of the present day so interest their hearers as does Mr. Seibert."—F. W. Riesberg in the MUSICAL COURIER.

"He built up a gorgeous crescendo, which reminded one of the Philadelphia Orchestra's presentation of the Bach Passacaglia."—THE DIAPASON.

"Performance was all that could be desired."—THE AMERICAN ORGANIST.

"Mr. Seibert has proven easily the most acceptable to our audiences."—TOWN HALL BULLETIN.

Mr. Seibert plays a recital every Friday night at the Town Hall, New York, to audiences varying in number from 500 to 1500. He appears on programs with William Lyon Phelps, Jane Addams, Helen Keller, Hon. Frank B. Kellogg, Princess Kropotkin, and others.

Address: 51 Highbrook Avenue, Pelham, New York

doing well and doing often." Ditson 1927, 12c.

PIETRO A. YON: "CHRIST TRIUMPHANT," solo for high and medium voices. This is one of those peculiarly effective numbers, with a mood and spirit that carry the message across with conviction; needs a big voice, but not difficult. Fischer 1924, 50c.

Music of the Month

A Digest of the Most Practical and Worthy Compositions by Composers of the Current Calendar List

FOR THOSE who may want to check up their own repertoire with the most timely lists of practical compositions, and follow; when occasion affords, the music calendar of the month. The usual abbreviations are used to indicate number of pages and grade of difficulty—easy or difficult, modified by moderately or very. Publisher and price are given where known. Readers will render valuable cooperation by securing any of these compositions through one of the publishers whose name and address is found in the Directory in the back of this magazine.

—MUSIC OF APRIL—

Those who would like to have Brahms represented on their programs occasionally but who have not secured his set of choralpreludes in the thought that they were difficult, will find them quite easy and some of them of such charm as to win even an average congregation. The foreign edition we are accustomed to has the happy advantage of using, part of the time, the genuine tenor clef, and it's good practise to be able to read from these tenor and alto clefs so largely neglected in ordinary organ and choral music.

Wm. Shakespeare is generally believed to have died on his birthday; at any rate Dr. H. J. Stewart's *The Tempest* (based on Shakespeare's play) will make appropriate program materials. Dr. Latham True recently gave an extended review of this work in these pages.

Among the organ composers of April Messrs. J. Frank Frysinger and Gaston M. Dethier are the most prolific, with Mr. Harvey B. Gaul lately running a creditable record of his own. The complete organ works of both Messrs. Dethier and Frysinger have been reviewed in these pages.

Mr. Frysinger has devoted himself to supplying a great need: that for melody pieces of real beauty and sufficient simplicity to be useful for the little 2m organs and small churches. *Benediction Nuptiale*, 5p. e. Schubert, is a good example, with a counter-melody for the 1. h. thumb. *Berceuse Af*, 4p. ve. Ditson, 50c, is another pleasing melody. *Chant sans Paroles*, 5p. e. Fischer, 60c, has the melody in the 1. h. part, and calls for very soft registration in the r. h. chords or the piece will not be effective. *Chant Seraphique*, 5p. me. Fischer, \$1., makes good use of the Harp, though Harp is not essential and in reality was not suggested when the piece was published. *Deo Gratias*, 4p. md. Fischer, 60c, would be fine for dedication of anniversary occasions; it is vigorous and showy. *Forest Whispers*, 5p. me. Fischer, 60c, is excellent diet for audiences when a modern organ is available for some beautiful tone colorings of the quieter variety. *Gethsemane*, 7p. me. Fischer, 75c, is appropriate for the Lenten season or communion services. *Liberty March*, 6p. me. Presser, 60c, will be highly appreciated by average audiences; it is a simple but brilliant march. *Meditation G*, 5p. md. Fischer, 75c, is a beautiful, simple melody, embellished by some of the trick devices available in an organ; the point is to keep the embellishments strictly in the background—nothing is much worse than to hear these trick devices played as though they were the chief thing at the moment. *Moonlight*, 4p. e. Presser, 50c, gives opportunity for the Chimes on occasional accents. *Scherzo Symphonique*, 9p. md.

Fischer, is perhaps one of the Composer's most pretentious pieces, and it makes a good prelude or occasional recital piece. We must pass over about half of Mr. Frysinger's compositions, but we want to include one more, the delightful little melody piece, *Twilight*, 6p. me. Fischer, 60c, with good use for the Chimes as accents.

Mr. Dethier's works have been reviewed in these pages so recently that it is not necessary to mention them in detail. We would call the reader's attention, however, to the frequency with which his Christmas (Fischer) has been used of late. Special attention was called to it in these pages at the beginning of the season, and during the holiday season it was one of the most frequently used numbers on service and recital programs. Now if we can see the profession give similar attention to that marvelous little E-flat Scherzo (Fischer) we shall rest content; it is as fine a little concert diversion as anyone could want, and it's not really difficult. Mr. Dethier, born in Belgium, has headed the organ faculty of the Institute of Musical Art in New York for many years.

When the late Enrico Bossi visited America he showed what the art of organ playing was, as contrasted to the technic, or pyrotechnics. There was the true artist. We shall never forget the beauty of his music as he played his own compositions in the Wanamaker store in New York City. His own compositions, as played by himself, were never so beautiful. We would call attention to the No. 2 Ave Maria and the Alla Marcia, both by Fischer; and the set of three pieces separately published under the general title *Scenes from the Life of St. Francis*, by Church. It takes a pretty good brand of art to handle these things, but they are abundantly worth the effort.

Mr. Harvey B. Gaul, one of the shining wits of Pittsburgh, does much to make music a happy and enjoyable art for the citizens of his town who happen to read what the music critic has to say in the local newspapers. When it comes to composition he considers his audience sufficiently to give his works titles with which an audience's mind, if it has any, can fuss around with while the musician goes ahead and plays the kind of music the profession like to play. And we shouldn't be surprised if that is not about the right way to handle the audience proposition. Gray publishes the *From the Southland*, *Chant for Dead Heroes*, and *Wind in the Grass*. Summy has the interesting and rather catchy *Cantique d'Amour*. Ditson publishes the *Vorspiel* and a rather original *Chant Triomphale*. Fischer has the later works with descriptive titles: *Easter Morning with the Pennsylvania Moravians*, 60c; *Easter Morning on Mt. Rubidoux*, 60c; *Christmas Pipes of County Clare*, 50c; and the combined *Little Bells of our Lady*, and *Vesper Processional*, 60c.

New Organ Music from Abroad

Paragraph Reviews for Professional Organists

By ROLAND DIGGLE, *Mus. Doc.*

For organists of limited technic I recommend Inieme Stonden by Flor Peeters. These 25 short pieces for organ or harmonium are well varied and of considerable charm. The composer has something to say and says it in a delightful way, combining simplicity with the modern spirit in such a way as to make us wish for more things from the same pen. Published by Berchem, Antwerpen.

A Ballad in E-flat by J. W. Fitton is a nice little number, straightforward in character, with the tune presented in canon towards the end.

I have a number of pieces that I can recommend for church or recital use to organists who have not been bitten with the modernistic bug. An attractive



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THE VOICE OF INSPIRATION

Souvenir by W. Wolstenholme is a well-written piece of seven pages that I have found very effective even on a small organ. It is not at all difficult and makes a first-class service prelude. A melodie Nuptiale by the same composer is a four-page number much on the lines of the above; the writing is at all times organistic and churchly, and here again only a small instrument is needed. A Legend by Montague Spiney is a bird of another color. Here is a piece quite modern in feeling that demands musicianship and a good instrument. It is inscribed to Frederick Delius and has some of the mysticism that we find in this great composer's works.

Finale in A by Henry Hackett makes an excellent postlude and reminds me somewhat of Guilmant. The composer is a well known English organist and in this 8 p number shows that he knows what he is writing about. I like it muchly. Another name new to American organists is Arthur Bayon whose Triumph Song deserves to be better known than it is. The piece is not difficult and I have played it a score of times, both in recital and for service use. Its title tells all there is to tell about it and if you need a real triumph song, by all means get this number.

It is always a pleasure to recommend some numbers by my old friend Purcell James Mansfield of Glasgow, Scotland. One of his most successful pieces is the Concert Fantasia on Scottish Airs; by far the best thing of its kind that I know of, and all the best-loved Scottish tunes are introduced during its 15 pages: Annie Laurie, solo with accompaniment in sixths, is followed by the same tune in the right hand and Auld Lang Syne in the left; Duncan Gray as a sprightly scherzoso; Blue Bells of Scotland in canon form; Ye Banks and Braes with bagpipe accompaniment; and a stunning finale, Scots Wha Hae, with a moving pedal. In fact everything to make it one of the most popular recital pieces of the day—get it, my dear!

Morning Song by the same composer is a charming piece of some eight pages that reminds me of Hollins at his best. It needs careful registration and a good solo stop; given these it is bound to be liked.

Concert Caprice in G and Concert Piece also by Mansfield should prove valuable for recital use; they are not over easy and demand a good instrument to do them justice. They are both characteristic of the composer, well written and effective. The Caprice comes off particularly well and you will enjoy playing it.

All of these numbers are now published by Weeks and Co. of London, whose American agents are Clayton F. Summy Co. of Chicago.

From Germany there comes a Chorale and Fugue by Carl Fersick; it is a ghastly piece of music and as useless to American organists as advice to an editor.

Current Publications List

FOR THE CONVENIENCE of readers who want to be up to the minute in their knowledge of the newest of today's literature for organ and choir. We ask our readers to cooperate by placing their orders with the publishers who make these pages possible; their names and address will be found in the Directory, pages of this issue. Obvious abbreviations:

c.q.cq.—chorus, quartet, chorus (*preferred*) or quartet, quartet (*preferred*) or chorus.
s.a.t.b.h.l.m.—solos, duets, etc.: soprano, alto, tenor, high voice, low voice, medium voice.
o.u.—organ accompaniment; unaccompanied.
e.d.m.v.—easy, difficult, moderately, very.

ORGAN: W. D. Armstrong: Caprice, 6p. me. Presser, 50c. An interesting study in contrasts, which will be interesting in proportion to the good taste used in registration.

Do.: Choral Postlude, 3p. e. Presser, 35c. An effective companion piece, useful only as postlude.

Charles Raymond Cronham: Grotesquerie, p. md. Fischer, 75c. Looks highly inviting.

Roland Diggle: Sundown at Santa Maria, 3p. me. White-Smith, 50c. Appealing melody and counter-melody.

Ferdinand Dunkley: Bayou Song, 4p. me. Ditson, 50c. A colorful, unusual composition.

Dvorak: New World Symphony: First Movement, arr. Walter P. Stanley, 19p. d. Gray, \$1.50. A clean-cut arrangement that ought to be effective.

Harvey Gaul: Ave Maris Stella of Nova Scotia Fishing Fleet, 10p. me. Fischer, \$1. His titles grow longer and longer, and the piece gives evidence that his story-telling ability in music grows better and better. Needs a good organ.

Warren H. Gehrken: Prelude and Fugue Dm, 10p. d. White-Smith, 75c. Not over-loaded.

Philip James: Sonata One, 34p. d. Gray, \$2.50. The Composer has at last done his duty by his profession and produced a work in larger form, under the correct title. What a reviewer may say later about this work by Mr. James matters but little; the decision will be reached ten years hence, or maybe fifty. Sufficient to remind our readers that a true professional will not want to be deprived of anything good Mr. James may do, nor will he be willing to accept the verdict of a third party—he'll buy the work and see for himself. None the less, it will be reviewed later.

Frederic Lacey: The Angel of the Twilight, 4p. e. Presser, 40c. L.h. melody, r.h. chords, making what seems to be delightful, tuneful music.

Edwin H. Lemare: The Angelus, 3p. e. White-Smith, 50c. Fine use of Chimes; appealing music.

Alfred T. Mason: Ode to the Mountains, 6p. e. Ditson, 50c. These columns championed a simple little melody by the same composer some years ago, which the profession did not seem willing to accept; but it is widely used today. This looks like another good one.

Carl F. Mueller: Thou art my Rock, 4p. me. White-Smith. With hymntune theme.

W. G. Ross: Berceuse, 6p. me. Novello.

Do.: A Song of Rejoicing, 7p. md. Novello. Postlude style; both pieces in good rhythmic style.

Frank L. Sealy: A Song Without Words, 5p. me. Gray, 75c. Melody piece in good proportions.

R. S. Stoughton: In Deepening Shadows, 5p. me. Presser, 50c. Colorful but not oriental as usual.

G. Valentini: Minuet, from Symphony No. 1, arr. by C. R. Cronham, 4p. me. Fischer, 50c. Charming.

Wagner: Siegfried's Rhine Journey, arr. Philip James, 16p. md. Gray, \$1.50. Excellent transcription.

Robert Schumann: Andante and Variations, for two pianos, arr. Stuart Archer, 19p. d. Gray.

ANTHEMS: Apletscheiff: "The Lord's Prayer," edited by Dr. Dickinson, cu. alto obbligato, me. 5p. Gray, 12c.

Edward Shippen Barnes: The "Builders," cqu. 1. 4p. Schmidt, 12c. Useful (but not intended) for dedications; unusual text.

Arnold G. H. Bode: "God of our Fathers," cqu. 6p. me. Pond, 20c. Thanksgiving, praise, or patriotic.

Do.: "Russian Hymn to the Trinity," cqu. 5p. e. Pond, 15c. Beautiful in its simplicity.

W. Lawrence Curry: "Hymnus Christo," cu. s. obbligato. 9p. me. Gray, 15c.

George Henry Day: "My Spirit on Thy Care," c. t. 7p. me. White-Smith, 15c.

The Organ-of-the-Month

First of the New *Estey Visual-Instruction Organs* for New York City High Schools opens New Vista in *Music Appreciation Courses*



"**M**Y SINCERE CONGRATULATIONS," writes the distinguished young Roman organist, Fernando Germani, "upon so successful an installation as that which I had the pleasure of opening in the Theodore Roosevelt High School in New York City. This instrument has given me real great pleasure and affords a fine possible means of expression to the organist.

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Ernest A. Dicks: "Benedictus es Domine," cq. 6p. me. Schmidt, 12c.

Dorothy Radde Emery: "Thou art my God," cu. 8-part. md. Gray, 12c.

J. Lamont Galbraith: "Rejoice in the Lord," c. t. 8p. md. Schmidt, 12c.

Newgeon Hawkes: "Console my People, Console Them," c. 8-part. md. 16p. Gray, 20c. An anthem of unusual proportions, with many fine effects.

Edward Keith Macrum: "Benedictus es Domine," cq. b. 14 p. me. Ricordi, 15c.

George B. Nevin: "The Master's Garden," cq. 10p. md. Ditson, 15c. Unusually interesting.

John K. Paine: "Whittier's Centennial Hymn," edited by N. Clifford Page, c. 6p. Ditson, 15c.

Sumner Salter: "As Pants the Hart," cq. s. 9p. me. Gray, 12c.

Leo Sowerby: "Holy Communion," c. 15p. d. Gray, 20c.

Do.: "Like the Beams that From the Sun," c. 8p. d. Gray, 12c. Genuine organ accompaniment.

W. R. Voris: "He Leads us On," cu. 5p. d. Schmidt, 12c.

David McK. Williams: "Cantate Domino," c. 12p. d. Gray, 15c. A work of sterling merit.

Do.: "Deus Misereatur," c. a. 7p. d. Gray, 12c. Many fine choral effects.

Alfred Wooler: "Lift Up your Heads O Ye Gates," c. 6p. me. Schmidt, 12c.

"The Cecilian Choir," J. C. Warhurst: 2-part songs for children's choirs or women's voices, 70p. 21 pieces, 10 by Mr. Warhurst. The melodic grace of many of Mr. Warhurst's own contributions to the volume will be a happy surprise; wherever there is a children's choir this volume is warmly recommended. There are those who would not want to use the arrangement of Rubinstein's Melody in F, in spite of the genuine beauty of Mr. Warhurst's version, but on the other hand there are few t.b.m.-organists who would deny the beauty and melodic worth of such a composition as Mr. Warhurst's "The Lord is my Shepherd." The version of Mendelssohn's "I Waited for the Lord" is another of the many excellent and very useful compositions in this collection. Presser, 75c.

ANTHEMS: MEN'S VOICES: J. R. Bishop: "The Lord is a Man of War," arr. from Handel's "Israel," 2-part. 12p. md. Gray, 15c.

Melvin Zeidler: "Sanctus," cu. 4-part. 1p. Gray, 10c. Very effective with good tenors.

CANTATAS: Bach: "Hold in Affection Jesus Christ," 31p. Novello. For the first Sunday after Easter, No. 76.

Do.: "Praise the Lord," 28p. No. 6. These cantatas of Bach are gradually coming into their own; they need a good chorus and repay all the effort spent on them.

Brahms: "A Song of Destiny," Op.54. 31p. Arr. W. Y. Webbe for men's voices. md. Gray, 50c. A work that merits examination by any choirmaster with a good men's chorus at his command.

SONGS: CHURCH: Mrs. H. H. A. Beach: "Spirit of Mercy," h. m. me. 4p. An unusually effective song, capable of fine artistry. Schmidt, 50c.

John Hyatt Brewer: "God's Garden," mh. e. 4p. Ditson, 50c. Another song that will add elements of beauty and sincerity to a service.

N. Lindsay Norden: "Christ and the Children," h. me. 7p. Gray, 50c. For Children's Sunday, a highly worthy piece of church music.

J. E. Roberts: "The Humble shall be Exalted," h. m. me. 6p. Schmidt, 50c. Pharisee-Publican parable.

Stephen Townsend: "Jesus Tender Shepherd Hear me," m. e. 4p. Ditson, 50c. Very melodious and attractive, sure to carry a real message. Someone had a good idea for a cover-page; why must music-printing be so messy most of the time?)

Edwin Wareham: "Heavenly Spirit," m. e. 3p. Gray, 50c. Smooth, churchly writing.

"Church solos with Latin texts," a book of 12 numbers, English and Latin texts, for high voice, and for low voice, either edition 75c, Ditson, 46p. Includes such things as Abt's "Ave Maria," Faure's "The Palms" set and adapted to "O Salutaris Hostia," Wagner's "Elizabeth's Prayer" adapted to "Salve Regina," etc. etc. While therefore ruled out of many churches it is thereby emphatically welcomed to many others, for each item is melodious and will appeal to an average congregation; Franck's "Panis Angelicus" and Nevin's "Ave Verum" are examples of some of the other numbers.

CHORUSES: SECULAR: W. Y. Webbe: "And When Immortal Mortal," c. 8-part writing. d. 12p. Gray, 15c. A piece of serious workmanship which will be worth examination.

MEN'S VOICES: J. Frederick Bridge: "The Gosslings," cq. me. 5p. Novello. Neat little number.

Charles Raymond Cronham: "Mia Carlotta," cq. md. 15p. B. M. Co., 20c. Italian-English dialect song that ought to bring down the house.

Eaton Fanning: "Moonlight," cq. me. 7p. Novello. An attractive combination of all styles of music that should please singers and audiences alike.

WOMEN'S VOICES: SECULAR: Eleanor Remick Warren: "How to the Singer comes the Song," cq. d. 12p. Gray, 15c. A piece of serious writing.

W. Wolstenholme: "Mirth," cq. d. 23p. Gray, 25c. A great variety of materials, opening with very difficult harmonies. May be worth the effort. Any composer allowing himself the privilege of compelling a performer to undertake unusual labor must make sure first that he has musical ideas worth working on.

Godfrey Sampson: "A Madrigal," 3-part, me. 5p. A tuneful, inviting, dainty bit of music.

Alec Rowley: "Spring's Awakening," 3-part, md. 9p. The sprightly accompaniment is an important part of the picture; it looks interesting.

Do.: "When the Year goes a-Maying," 3-part, me. 4p. Another attractive piece, melodic, rhythmic.

Forest J. Foust: "Peter Piper's Alphabet," 2-part (sopranos) me. 20p. Gray, 25c.

Eric H. Thiman: "My Bonny Lass she Smileth", unison song, me. 4p. Novello. It is a neat little melody that will be useful in schools and junior choirs.

CANTATA: SECULAR: Franz C. Bornschein: "The Minute Man," 58p. Ditson, 75c. A serious work for a good chorus, in the modern mood, with not much concession to ease of performance, but with an ample supply of fine music to make the work more than worth while.

SONGS: SECULAR: Alexius Baas: "The Donkey," m. me. 4p. Gray, 50c. A lot of good music wasted on a mule.

Nicholas Douty: "Cuckoo," "Fireflies," "Her Ivory Hands on the Ivory Keys," three songs for high voice, all in modern mood. Ditson, 50c each.

A. Walter Kramer: "The King of China's Daughter," "Let the Shooting Stars play Tag," two songs, Ditson, 50c each. The second is particularly effective; first is a mood picture.

ALL PICTURES REMOVED

[March 1931, Vol. 14, No. 3]

The American Organist

T. SCOTT BUHRMAN, F.A.G.O. . . . Editor

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THE LATE EDWIN SCOTT VOTY

Noted organ builder and inventor, vice-president of the Aeolian Company,
inventor of the Pianola, who died at his home in Summit, N. J.,
Jan. 21st, 1931, in his 75th year. (See page 152.)

The AMERICAN ORGANIST

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MARCH 1931

No. 3

Lynnwood Farnam

A Few Reminiscences and an actual Example of Mr. Farnam's
Minute Attention to the Details of Registration

Third Article

By ALEXANDER McCURDY, JR.



OME OF THE most interesting hours spent with Lynnwood Farnam, outside of my lessons, were on railroad trains and in automobiles. One auto trip that stands out particularly was from Bethlehem, Pennsylvania, to Newark, New Jersey.

We had attended the Bach Festival, which was his greatest "thrill of the year," as he put it.

Such interesting three hours were those—driving along, while discussing this, that and the other about the Mass, the cantatas, the chorales, the "grand" effects which Dr. Wolle obtained from the choir, and Dr. Wolle's tempos, his retards and his accelerandos. What a delight Dr. Wolle was to Mr. Farnam, with his slow tempos, in the fugues, that make for clarity—the thing for which Mr. Farnam was always aiming. How interesting was the long discussion about the accompaniment; and how he did enjoy the big Pedal "open," when Mr. Shields would play the bass part an octave lower than the chorus! Mr. Farnam would sing bits of the Mass here and there to illustrate some point. I learned so much on this little trip.

Again I remember a trip from New York to Detroit and Ann Arbor, then on to Chicago. Mr. Farnam always had so many letters that he saved for his pupils to read, and programs from churches everywhere, as well as recital programs. He had a lot on this trip for me. How interesting it was to get his reaction about church programs, for instance; the little mistakes in printing that he

would find, the different ideas he had about the groupings of particular words, the criticisms of the selections in general. It was so nice to sit quietly with him and talk about this by the hour.

One program I remember he liked so much was that of Mr. Albert Snow, from the Emmanuel Church of Boston. The program was made up completely of autumn numbers, such as *Comes Autumn Time*, by Leo Sowerby. It was rather an original idea, and Mr. Farnam was always interested in things that were out of the ordinary.

Another train trip was made this past Summer in England, from London to Liverpool (we had appointments to see the Liverpool Cathedral, and the factory and old-instrument museum of Rushworth & Dreaper). I hate to think that that was the last trip that I shall ever take with him. That day he had with him the numbers for the Bach and His Forerunners series. We went over and over these programs. He wanted them exactly right. Also he had the sketch program for his faculty recital at the Curtis Institute of Music in Philadelphia. He could not remember the name of one of the numbers, so he had the theme written in; he would find it when he returned home.

This last summer he started a plan to better remember persons' names. One would think, from the prodigious amount of memorizing he did, that he would not have any trouble in remembering names. However, he thought that he should improve himself in this respect; so, when he met a person, he made sure that he got the name correctly; then at the first opportunity he wrote the name in his little date-book, or he would jot the

name down on some slip he happened to have, and later put it in his book. On this trip he showed me his list; it was tremendous. He had been on the Continent, playing recitals, and had met a great many people; then he had been in London a week or so. He talked a lot about his experiences with many of the persons he had met.

It is a great satisfaction to have had these intimate contacts with so great a friend and teacher.

When Mr. Buhrman asked me to take a composition and give Mr. Farnam's registration, bar by bar, I was afraid that it was an impossible thing to do. However, I have found that it is quite the opposite. The following notes are the result of about half a dozen lessons.

It must be understood that every change must be made quickly, and very smoothly. If one finds it difficult to make some of the changes in stops, one should try to do one more thing—try to put two stops on in place of one; or having a penknife at the side of the console, put it over to the other side and make the change also in the given amount of time; that is, make it more difficult, then perhaps the impossible will be easy. Every change that is made must look simple. As he said to me many, many times: "Do it again, and make it look easy."

REGISTRATION

For Karg-Elert's Legend of the Mountain

Set the pistons for the following:

Swell:

No. 1: Voix Celeste, Aeoline.

No. 2: No. 1, plus Viole Celeste, Viole d'Orchestre.

No. 3: No. 2, plus Gedeckt, 4' Flute.

No. 4: Gedeckt, 4' Flute, Tierce, Tremulant.

Choir:

No. 1: Harp.

No. 2: Dulciana, Unda Maris.

No. 3: Clarinet, Concert Flute, Tremulant.

No. 4: Concert Flute, Quintadena, Dulciana, 4' Flute, Clarinet, Tremulant.

Pedal:

No. 1: Gedeckt (in Swell chamber), Dulciana (Choir), 8' Dolce (Choir).

No. 2: No. 1, plus Bourdon, 8' Flute.

Set by hand:

Swell: Gedeckt, 16' Contrafagotto, Tremulant.

Choir: Dulciana, Unda Maris, Harp, Tremulant.

Pedal: Piston No. 1, plus Choir to Pedal.

Solo : French Horn.

For ease of description and to obtain proper tempo, each eighth-note is numbered.

1. R.h. on Swell, l.h. on Choir (shades closed), on 3rd beat open the Choir shutters.

2. 1st beat, have Choir chamber fully open. Open Swell chamber, fully open on 3rd beat.

3. Close both chambers, 4th beat.

4. Completely closed on 1st beat. Open Choir on 2nd beat, close. Open on 3rd beat, close. Open on 4th beat, close.

5. Start 2nd beat with Swell closed, then open. Close repetition between 3rd and 4th beats in r.h.

6. Open Choir chamber, 1st beat.

7. Start closing Choir on 3rd beat.

8. Completely closed on 3rd beat. 4th beat add Swell 16' Bourdon with r.h. while phrasing between 3rd and 4th beats.

9. Open Swell on 1st beat, with r.h. legato between 4th beat of measure 9 and 1st beat of measure 10.

10. 4th beat l.h. and Pedal about half length, then close Swell and Choir while holding r.h. into beat of measure 11.

11. Open Swell and Choir together on 3rd beat. Legato is necessary and possible between last half of 4th and 1st beat of measure 12.

12. Close Choir and Swell together, beginning 3rd beat. Completely closed beginning of 4th beat. L.h. and Pedal 4th beat about half length. Take Harp off Choir (Piston 2 Choir).

13. Open Choir on 1st beat, fully open on 4th beat.

14. Close Choir chamber beginning with 3rd beat, completely closed 4th beat.

15. Start Solo on Swell, l.h. still on Choir, both chambers closed, then open both chambers together, fully open by 1st beat of measure 16.

17. Cut l.h. and Pedal short 2nd beat. L.h. reduce Swell to Contrafagotto only, then both hands on Swell 3rd beat. (Open Choir chamber for Pedal Dulciana.) Play Pedal part also with l.h. on Swell, octave higher.

18. Close Swell on 3rd beat, completely closed by 1st beat measure 19. On 3rd beat Piston 4 plus Mixture, keep both hands on Swell. Start with chamber closed, fully open by 1st beat measure 20.

21. Closed by 3rd beat. Take chord 3rd and 4th beats with r.h. L.h. prepare Choir for Clarinet only. At the break between 4th beat of measure 21 and 1st of measure 22, take off Mixture and Tierce from Swell.

22. Choir only. Start with chamber closed. Open by 1st beat of measure 23, then closed by 1st beat of measure 24.

24. 2nd beat on Swell. Swell closed, then open; then open Choir for good balance.

26. Echo effect on Swell.

27. L.h. on Choir; then at end of measure 27, Pedal Piston 2, Swell Piston 3, Choir Piston 1.

28. Both hands on Swell 1st beat. Swell chamber closed, open on 3rd beat, fully open 1st beat of measure 29.

29. At end of measure 29 Swell Piston 4.

30. R.h. Swell, loco. L.h. Choir (instead of playing chord as written, make arpeggio two octaves with same chord). 4th beat l.h. Swell.

31. 2nd beat l.h. on Swell. 4th beat l.h. Solo.

32. Same as measure 30 (4th beat l.h. on Swell).

33. 2nd and 3rd beats on Swell. L.h. 4th beat Solo. End of measure 33 Swell Piston 3. Choir Piston 4. Swell to Pedal.

34. Start with both hands on Swell, chamber closed, then fully open by 3rd beat. Choir fully open beginning 1st beat measure 36.

36. R.h. Choir, open Register Crescendo Pedal one station, i.e., enough to bring unison couplers on.

38. Both hands on Great.

39. Big retard 3rd and 4th beats. End of measure, Register Crescendo Register off.

40. R.h. Choir, l.h. Swell.

41. L.h. 2nd beat, and 3rd beat on Solo.

42. L.h. Swell, end of measure Choir Clarinet off with r.h.

44. 4th beat l.h., add C-sharp. End of measure Choir Piston 4.

45. Beginning 3rd beat, Choir fully open. L.h. plays soprano also on Swell, ending 3rd beat measure 46. Cut a little short, make break between 2nd and 3rd beats while pressing Swell Piston 2, Pedal Piston 1.

47. 1st beat r.h. on Choir plays only the E. L.h. plays C, F-sharp, and A. Close Choir on 1st two beats, completely closed by end of 2nd beat, then take r.h. off, press Choir Piston 2, add Choir 16' and 4' couplers, then both hands on Swell for 3rd beat. Then take all notes with r.h., playing the A-flat with r.foot; during this time add Swell to Choir 8', put wedge on bass G on Great. Between 4th beat of measure 47 and 1st beat of measure 48 take off strings on Swell and put on 8' Gedeckt and Vox Humana.

48. Play 1st beat of measure with r.h. while adding Choir to Pedal with l.h. 3rd beat two hands (Choir). Open Choir and Swell beginning 3rd

beat; during next two measures open Choir and Swell part way, then closed by end of 4th beat of measure 50.

51. 2nd beat open and close Choir. 3rd beat open and close Swell. 4th beat open and close Choir.

52. 1st beat add 4' Flute on Swell. Open Swell fully. Partly closed on 1st beat of measure 53. Completely closed by end of 4th beat.

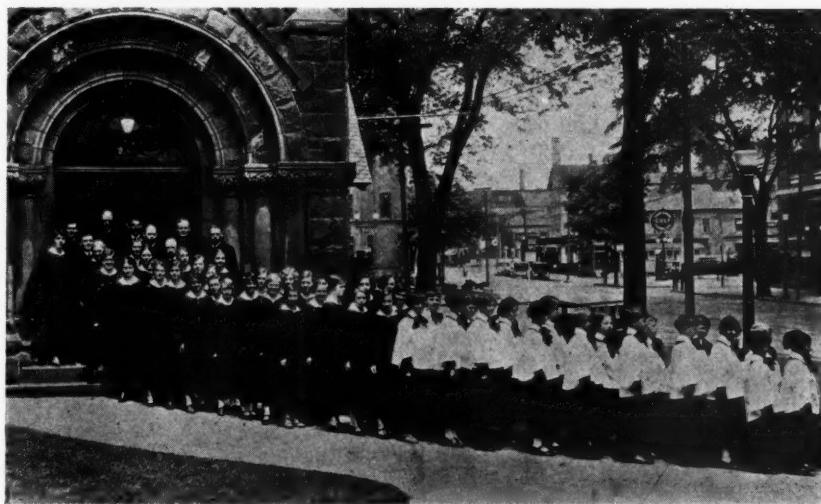
54. 1st beat 4' Flute off. Open Choir. Completely open by 3rd beat. Closed by end of 4th beat, measure 55. During rest add Choir to Great. Both hands still on Choir.

56. Open Choir. Closed by 1st beat of measure 57.

57. 2nd beat open and close Swell. 3rd beat open and close Choir. 4th beat open and close Swell.

58. 1st beat open and close Choir. 2nd beat open and close Swell. 3rd beat open and close Choir. 4th beat open Swell then open Choir, then close Swell. (Hold chord with r.h.) During the last eighth of measure 58 and the first sixteenth rest in measure 59 the following changes take place: take off both Swell stops, one beat at a time, then close Choir. Swell to Choir off, Swell to Pedal off. Choir 16' and 4' couplers off. Add strings and flute on Swell. L.h. Swell. Chamber closed, then opened, fully open by 4th beat. Big retard starting with 4th beat.

61. Close Swell on 1st beat. Let l.h. go on low C when chamber is closed, taking r.h. from Choir at same time. Take wedge off, play last two chords on Choir playing loco. Start with Choir closed, then open, fully opened 1st beat last measure, then close. Open Swell, so that Pedal 16' Gedeckt will come out stronger. Remove Swell Tremulant if noisy.



THE CHOIR OF CENTRAL CHURCH, WORCESTER, MASS.

(See page 161)

The Organ

NOTE: In the absence of Mr. Barnes from his desk in Chicago (he is at the moment on tour through the west in the interests of his personal recital and organ-architect activities) his Department goes to press without his usual Editorials, and the long article which could not be completed last month is now concluded; Mr. Barnes' comments on it were given in February.



*Under the
Editorship of*
**William H.
Barnes**

Edwin S. Votey

A Brief Review of the Career of a Famous Inventor who made Many Important Contributions to the art of Organ Building

EDWIN SCOTT VOTNEY, First Vice-President of the Aeolian Company, who died at his home in Summit, New Jersey, Jan. 21st, in his seventy-fifth year, had devoted himself for nearly half a century to furthering the music instrument industry. As First-Vice-President he was in charge of the manufacturing processes of the Aeolian Company, internationally known for their organs, pianos, and reproducing pianos, and was recognized both here and abroad as one of the foremost inventive geniuses in the field.

Mr. Votey was born in Ovid, Seneca County, N. Y., in 1856, son of the Rev. Charles A. Votey and Fanny Anderson. He entered the employ of J. Estey & Co., organ builders of Brattleboro, Vt., as office-boy in 1873. After several years of organ selling, Mr. Votey's ever-widening opportunities took him to Detroit, where he organized the Whitney Organ Co., afterward the Farrand & Votey Organ Co. This organization took out many patents on harmoniums and in 1890 added to their activities the manufacture of organs for churches. That same year Mr. Votey spent six months in Europe studying the organs in use in various types of churches, and selling harmoniums.

In 1892 Farrand & Votey became the successors to Frank Roosevelt, owner of the Roosevelt Organ Works, and the following year they built the great organ for the Columbian Exposition in Chicago, and built and installed in Aeolian Hall, 18 West 23rd Street, New York, the first Aeolian Organ. This firm became distinguished as the builders of notable organs throughout the country.

In 1897 the Votey Organ Co. was organized and took over the organ business of Farrand & Votey, operating it successfully in the manufacture of Aeolian Organs until 1899, when the Votey Company was merged with the Aeolian Company.

It was in 1895 that Mr. Votey made the first Pianola in a workroom on the third floor of his residence in Detroit, a small instrument without a case. In order to provide more power, the second model was made nearly as large as an upright piano. Brought to New York, this tested out so well as to interest Mr. H. B. Tremaine, President of the Aeolian Company. The revolutionary character and musical possibilities of the Pianola brought Mr. Votey's name so prominently to the fore in the music instrument industry, that in 1897 he was elected a Director of the Aeolian Company. He moved to New York in 1900, when the

Votey plant was moved to Garwood, N. J., where the manufacture of the Pianola was taken up on a large scale. In 1903-4 Mr. Votey was made Secretary and Treasurer of the Aeolian Company, and since 1916 had been a First Vice-President. He made frequent trips to Europe in order to look after the Aeolian factories in England, Germany and France.

Having gained recognition as an authority on pneumatics, through the development of the Pianola, the Duo Art Organ, and the Duo Art Piano, Mr. Votey became actively engaged in the development of automatically controlled airplanes for use in the War. This work was carried on at the Dayton Wright Field in conjunction with Mr. Charles Kettering, Col. Deeds, and others.

Coupled with Mr. Votey's marked business and inventive ability were great strength, character and personality of unusual charm, which endeared him to all his friends and associates. He was a Director in the First National Bank & Trust Co. of Summit; Director in the National Lock Washer Co., and Director of the State Title & Mortgage Co. He retired from active business last spring, although he retained his directorates and continued as Vice-President of the Aeolian Company.

He was a member of the Engineers Club of New York, formerly held memberships in the Uptown Club, New York, and the Canoe Brook and Highland Clubs of Summit.

He is survived by his widow, Mrs. Annie Gray Votey, two daughters, Mrs. John M. Rogers and Mrs. Jonathan W. Tracy, and a son, Charles H. Votey, who is also connected with the Aeolian Company.

By courtesy of the Aeolian Company it is our privilege to reproduce a characteristic camera-study of Mr. Votey, as our Frontispiece (page 148).

What One Organist Learned

An Organist's Digest of the Details of an Unusual Specification
After Thoroughly Testing Ideas against Actual Usage

By T. SCOTT BUHRMAN

(Continued from February)

Here is a good place to discuss the Percussion. There were only a Harp and Chimes. By Mr. Brown's superior experience in placing these invaluable assets, the Harp was placed in the Great chamber and the Chimes in the Solo. The Harp was playable from the Great, Swell, and Choir; the Chimes from the Great, Choir, and Solo. This gave surprisingly plastic by-play of crescendo between the Harp and any other registers of the Swell and Choir played with it, and it gave opportunity to set the Solo shutters for any strength of Chimes desired. It worked out perfectly and I cannot see how any other placing could be as effective. Mr. Brown insisted on placing the percussion stop-tongues at the extreme right of the lower rows of the Swell and Choir stop-tongues and the upper row of the Great, and this idea proved a delightful convenience to the player also. After the organ had been thoroughly tried out, Mr. Brown ordered the dampers unhitched from the Chimes, in an effort to free the tone and gain greater clarity; these benefits resulted satisfactorily. I am inclined to agree that Dr. Egener's idea of locating the Chimes in a special position apart from the organ would be an improvement; but I most certainly should require some sort of crescendo possibilities, for otherwise the Chimes would lose half their effectiveness in artistic organ playing.

To the Chimes of the Solo Organ I required and the Austin factory supplied an Exclusive action, whereby the operation of every other Solo stop and coupler to Solo was automatically cancelled by the stop-tongue of the Chimes. Thus the organist could obtain the Chimes for accent on the Solo manual merely by adding the Chimes stop-tongue; no Solo stops or couplers needed to be taken off (and searched for again). The convenience of this Exclusive proved a constant delight and made it possible to use the Chimes whenever wanted; there was never a time when it was too much trouble to obtain the Chimes. And, incidentally, there never was a service in which the Chimes were not the subject of enthusiastic comment.

The chief point in installing Harp and Chimes is to gain the dual expression which Mr. Brown's placement gave so perfectly.

The Swell Organ is rich in strings and gives a wonderful medium of accompaniment, all the way from ppp to fff. The 4' Salicional was a master-stroke and provided a bright color for pianissimo accompanying and other effects which drew countless comments of praise. For certain members of our solo singers, it gave exactly what was needed to lift a drab voice out of its drabness.

Adding the reeds to the otherwise full Swell produced a brilliance and punch which gave an organist all the command he needed in leading an obstreperous soloist or chorus. When we began to say to a soloist, through the medium of a crescendoing Swell Organ, "Come along with your tempo and keep alive," the soloist had to come along and keep alive; there was no getting away from that Swell Organ. The use of the Mixture ranks individually added tremendously to the color possibilities of every other stop in the entire Swell. I cannot approve a specification that will deliberately rob an organist of his right to the free use of these invaluable components of the Mixtures. There is no change I can think of that I would want to make in this Swell Organ.

The Choir Organ is capable of "unbelievably lovely" effects, according to Mr. Barnes. To which I heartily say amen. The 5 1/3' Gemshorn derivation made itself prominently felt as a 16' tone in any combination under forte. Again the separate use of the Mixture ranks was a source of unending pleasure. The wood-wind registers were lovely, every one of them. I cannot imagine a more appropriate set of three to be used together in one organ; they were of distinct tone qualities, and were constantly useful for any desired melodic or harmonic uses. I would not change the Choir Organ in any single particular.

The Solo 4' Doppelfloete was an after-thought, worth its weight in gold. The Tuba capped the full organ, on 20" wind. We could use the Solo Tuba, with 16' and 4' couplers on itself and box open, to more than match the rest of the

organ in full. The French Horn was one of the greatest successes of the organ, unsurpassed by any other example of it ever heard by the many organists who had tried all sorts of organs everywhere. As one visitor pointed out, there was not quite enough difference of quality between the colors of Bassoon, French Horn, and French Trumpet; I mentioned this to Mr. Gabel, and a week later found the French Trumpet so changed in voicing that the defect was entirely eliminated. Of course the Solo could well be much larger, to contain more of the big-voiced registers, and, in my opinion, more of such tones as the French Horn, Trumpet, and Bassoon. Yet this would be of much less importance than having adequate Great, Swell, and Choir Organs.

The Echo Organ was duplexed and of course provided with its own 16' Pedal tone. The borrowing did not at any time prove a handicap, and if I were to have the choice of either genuine registers or borrowed stops, I would not care which method the builder adopted. The fewer pipes we have, the less room we need to keep at correct temperature and free from dust, the less wind we require, and the less tuning and regulating service. These are advantages not always to be ignored. If possible I would displace the reed Vox Humana with a reedless imitation. The average church will not provide mechanical means of keeping an equal temperature between a chamber in the topmost corner of the auditorium and the chamber extending from basement to roof; a reedless register would give more constant service by staying in tune better.

Duplexing did not add as much glory as I thought it would, largely because while the Solo manual could easily be prepared and rearranged for Echo work, it was anything but easy to sacrifice the Great manual for such purposes. If we had provided adequate reversible Echo-Great and Echo-Solo Preparations, there would have remained no such obstacle. It is difficult for a builder to understand that in the business of actually playing an organ, there are innumerable occasions when effects may be obtained only if the obtaining of them costs the organist the extreme minimum of effort. If, as in the case of the ordinary Solo Chimes and the Great-Echo, an organist must destroy complicated registration and then try to get it



AUSTIN CONSOLE, SECOND PRESBYTERIAN CHURCH, NEW YORK

again, the average organist will be required, by the average piece of music, to give up the effect and plod along without it. We cannot ask an audience to wait a minute till we find our effects again, and the only way we can find them instantly is by the use of about thirty adjustable combinations pistons operating on full organ, including all such accessories as the Echo-Great Triplicates, the Crescendo Couplers, etc. etc. And that, as well we know, is impractical to require of a builder. We shall discuss the Echo-Great Preparation and other such devices in a moment.

I originally asked Mr. Stokes, chairman and complete ruler of the purchasing committee, to get all the couplers he could and not be disturbed by the ideas of any builder who might tell him that while a builder knew how to build couplers an organist would likely not know how to confine them to artistic uses. Mr. Stokes got the idea and I got the couplers. We can momentarily draw to any manual the 16', 8', or 4' tones at the moment standing on any other manual, should such tones happen to provide a quality the organist could use artistically. And for that matter we can use the bottom manual as the Great, and the Great as

the Choir. The idea, however, is not to upset the stubbornly established order of manuals but rather to gain universal pliability of whatever resources the organ possesses.

The adjustable combination pistons, which for the sake of brevity and precision we call merely Com-bombs (to distinguish them from the many varieties of fixed and other pistons in every console) were placed on Double Touch. The Second Touch adds control of the couplers to the respective manual, the Pedal stops, and all couplers to the Pedal. This feature was invaluable, though it would be an improvement to provide, as Mr. Brown at one time planned, a set of three fixed pistons in the left key-cheeks of each manual, these pistons to add respectively control (on the Second Touch) of the to-manual couplers, Pedal stops, and to-pedal couplers. Every organist would then have his pistons acting precisely as he wanted them, no matter how he should want them. It seems to me that this is the only fair solution of the differences of tastes; it is the only way I know of satisfying all requirements.

The consoles of the future ought to be universally built in two sections, the upper and fixed section containing the manual keys and stops, the lower section containing

the pedal clavier, the crescendo shoes, and all the toe-board sections with toe pistons. This lower section should be completely movable in four directions: it should be raised, lowered, slid forward, or slid backward. This arrangement, when capped by a movable bench, would give absolute comfort to every organist. There are no mechanical difficulties in the way that I know of.

The color scheme provided white stop-tongues for diapasons, flutes, percussion; black for couplers, amber for strings; red for reeds. It was Mr. Brown's chief worry through all the arrangements, that perhaps a good-looking console would not result from this selection of colors. The colors were selected as mentioned because those were the ones easily obtainable and already in use in the factory of the builder chosen to do the work.

The value of color as applied to the console is easily illustrated by our photograph. In the full-front view, the Swell stops are above the bass end of the Solo manual. The top row begins at the left with the 16' stop, which by its color is proclaimed to be a string; next come four white stops, which by their color are proclaimed to be diapasons and flutes; and then a

group of strings, followed by the white group, which in this instrument happen to be the 4', 2 2/3', 2', etc., and of diapason or flute family. In the lower Swell row are the reeds (red) at the left, the two white Tremulants, and the black couplers, followed by the lonely white stop at the end which happens to be the Harp.

Now notice how easily the color guides the eye to the 8' string section in the middle of the top row, or to the 16' string at the left, or the four diapasons and flutes, or the upper-work, or the reeds, Tremulants, or Harp. To further increase the speed and ease of identification, the omission of the figure 8 from all unison stop-tongues instantly separates them from the 16' and 4' stops. These details to a builder mean nothing; they mean a great deal to any player who wants to get into the business thoroughly and must attain the maximum efficiency of registration. I do not see how any organist or builder can ignore the extreme efficiency of this general type of console, except he claim indifference to those very problems that spell the difference between good-enough and superlative playing. It's not a question of personal habit and taste; it's a question of shortening of distances and elimination of useless movements—and these are matters of science, not of taste.

The white "posts" which show between the 4th and 5th, and 8th and 9th Combons are highly effective in a photograph to guide the eye to an easy location of each Combon; but in the actual console they contributed, to me at least, almost nothing, being located merely as thin strips of white, close against the board, whereas the Combons themselves stood out much in front of it. The fact is that the eye never saw the strips and the thumb couldn't feel them.

The Tutti Cancel, all by itself under the treble of the Choir manual, was a source of great convenience. There was never any doubt about clearing the console, when the Cancel was pushed; whereas if the clearing had to be done by other means, there would always have been a possible doubt. If the Capture System of combination action had been in force, these Combons would have saved anywhere from 10% to 90% of the time it always took to set a Combon—and the average would generally have come nearer the 90% than the 10%. Again this is a matter of taste in

part, but of science in a much larger part—which Mr. Frederick C. Mayer of West Point can demonstrate beyond contradiction if we watch him for ten minutes.

With fear and trepidation Mr. Brown consented to leave off the figure 8 from every manual stop and coupler that acted at 8' pitch, and 16' from every pedal stop of 16' pitch. The absence of these useless figures on the stop-tongues was a means of guiding the eye instantly to the various groups of 8' stops, and enabling the organist to jab his 8' couplers in half the time necessary when there are a great many couplers and all of them engraved. Every unnecessary movement, direction, appurtenance of any kind is gradually being eliminated in every realm; it is time to take advantage of these simplification ideas in the building of our consoles. We all recognize that a stop-tongue engraved "Swell to Great 8'" is a horrible sight to the eye and takes longer to read than one merely engraved "Swell." In the same way, "Double Open Diapason 16'" is a very out-of-date way of identifying the 16' Diapason. We are worse than the clergy in our overflow of meaningless words.

In the console photograph we note four stop-tongues in the upper left corner; these are the Unisons Off. I prefer them with the other couplers, and blame this location on Mr. Brown. The three rows of tongues to the left of the manuals control the Pedal stops and couplers; those to the right of the manuals control the Solo couplers and the duplexed Echo for Solo and Great. Over the manuals the tongues are, from left to right, Swell, Great, Choir, Solo. I objected noisily to placing the couplers with the stops, and very noisily against having Mr. Baumgartner's arrangement of the couplers prevail; but my four months intensive use of the console induces me to admit that these gentlemen were right. Having, for example, the 16' and 4' Swell couplers on itself right next to the stops of the Swell Organ enables an organist to locate these (perhaps most used members of the coupler family) most readily. So it worked out in my own practise.

The Echo-Solo and Echo-Great Triplicates are placed on the respective right key-cheeks. On the Swell right is the rocking tablet for the Couplers on the Register Crescendo, which enables the organist to use his Register Crescen-

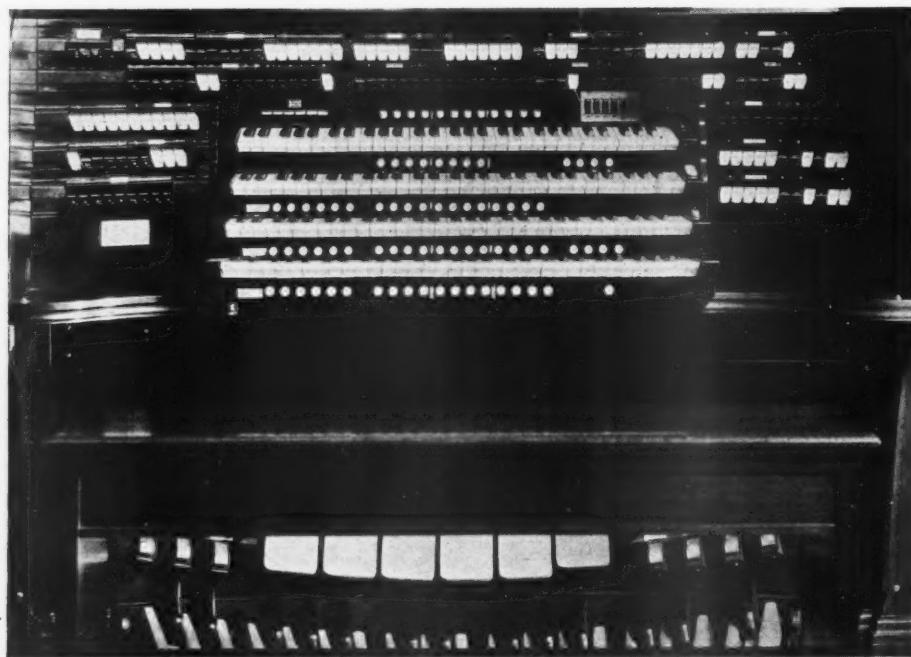
do at any time and for any manual, without the cold shock of the sudden addition of a manual coupler or, worse yet, a pedal coupler.

There are 12 Combons for Pedal (under left edges of Great and Choir), Great, Swell, Choir, and full organ; 8 for Solo, and 4 each for Echo-Solo and Echo-Great. Under the left Swell are 6 Piston Masters—pistons controlling other pistons—so wired that No. 1 draws all manuals of that number and Pedal No. 2; No. 2 Piston Master draws all manuals of that number and Pedal No. 3. The idea of course was that manual and pedal pistons from Nos. 1 to 6 would be fairly permanently set up for an even crescendo, and that thus No. 7 of the Pedal would be required to match two or more manuals in combination on No. 6. The 12 Pedal Combons were in part duplicated by pedal toe-pistons; we duplicated merely Nos. 1 to 6, but since the Pedal Combons were used almost exclusively for a crescendo order, it might be more convenient if the pedal toe-pistons duplicated instead Nos. 2, 4, 6, 8, 10, and 12. As it was, we could not use the foot to gain, as we often wanted to, a big Pedal Organ, and we dared not set a big Pedal Organ on any of the first six Combons because then the Piston Masters would have been useless.

The Tutti Cancel is under the right Choir. Over the Solo at the left is the Crescendo Coupler, a set of five miniature tongues, which respectively added to the Echo shoe (used as the Master Shoe) the shutters for the Solo, Great, Choir, Swell, and all four; the sixth tongue was the release. Pressing any of these coupler-tongues would release all others, but it was possible to press two or three at one and the same instant, and they would all stay in operation. Over the right Solo is the usual Crescendo Indicator.

To the right of the crescendo shoes were seven toe-pistons, the lower row of four being the reversible manual to pedal couplers; the Full Organ and the two Echo-Solo and Echo Great Preparations completed the equipment.

The Echo-Solo Preparation automatically put off all Pedal stops and couplers and put on the 16' Echo Pedal stop; the Echo-Great did the same for the Great. This was only partially successful. To make the Preparation serve the organist completely and adequately, it would not dare physically take



A DETAILED VIEW OF THE CONSOLE
Stoplist will be found on page 410 of the July 1930 magazine

off a single stop-tongue anywhere, but would work inside the console or chest action and merely cancel the effects of these drawn stop-tongues. Then a second pressing of the Preparation(which should be a Reversible device) would restore the effect of all drawn registration. This would enable the organist to gain whatever effects he desired for momentary use without giving him the task of trying to restore a complicated registration.

The patented Austin Canceller Bars were an unending source of delightful convenience. The beauty of these Canceller Bars is that they are omnipresent. You cannot put your finger on any stop anywhere in the organ excepting you find a proper Canceller Bar right there to cancel all registration of that division immediately for you if you want it. I do not wonder that the Austin Organ Company continues to lay emphasis on this unique patent; there is no other device I know of that has accomplished so much for the organist in console convenience.

Finally, the list of accessories included Tremulant toe-touches on the front tip of the Swell, Choir, and Solo shoes, whereby an organist, after adequately educating his feet, can obtain the use of the Tremulant for a phrase or chord here and there. At one time in my experiences I began to consider the toe-pistons rather useless devices,

but experience with this magnificent console has proved to me that as liberal a supply of accessories as is possible to conveniently locate on the toe-board are very desirable and useful.

After much argument the crescendo shoes (with the Crescendo Couplers and Indicators) were placed in this order, from left to right: Solo, Choir, Great, Swell, Echo-Master, Register. My chosen order would have been: Echo, Solo, Choir, Swell, Great, Register, using the Great as the Master. Just what the order should be I do not know; I found the adopted order entirely objectionable because the Swell and Choir shoes should be placed side by side, and the builders good-naturedly changed the order to: Solo, Great, Choir, Swell, Echo-Master, Register. That was satisfactory, although it threw the Solo shoe in the most inconvenient place, whereas the Echo-Master shoe was delightfully convenient. It seems to me the order should be, left to right: Echo, Solo, Choir, Swell, Great-Master, Register. The left-end position, so hard to use, would be confined to the moments when hardly anything but quieter music would be in hand on the Echo Organ, and the inconvenient reach would not be troublesome.

The wind-pressures run from 4" to 20" and the usual system of adjusting the Combins prevails, that is, holding a desired piston with one hand while the other puts the stop-

tongues on or off. This operation manifestly can never be done while playing. I am a thorough and enthusiastic convert to the Capture System, as it can appropriately be called. With the Capture System an organist can rearrange his combinations while playing.

Again I would urge all builders to supply better locks and keys to their consoles and to adopt some method by which the organist may lock his combination pistons against accidental change by the maintenance men or intentional change by visiting organists who have so little respect for the rights of others that they are perfectly willing to change combinations indiscriminately. As any reader knows, it requires, no little time to check over the combinations set on 76 pistons. Only a Yale lock is sufficient guarantee against tampering.

The finest console on earth isn't worth anything till we begin to use it. I have but a few things to say about my use of this delightful console. I soon discovered that the old ideas of registration were out of it and the old methods totally inadequate on an instrument of this size. I could easily remember the precise registration I wanted for any composition on the old three-manual organ, but on this large four-manual I certainly could not remember. We therefore prepared a mimeographed sheet whereon the abbreviated names of

every stop and coupler in the organ were typewritten as closely as possible in the precise manner of their position in the console. One such sheet served for anything from one to sixteen or thirty-two different records of registration, though I used but one record to each sheet. After experimenting and finding the precise tone colors wanted, the sheet was marked with a special red pencil, the combination was assigned to one of the full-organ Combons, and the number marked on the music itself. Thereafter every change in registration, no matter what, was marked with this special red pencil on the music itself. (The new Sheaffer "golf pencil" fits the vest pocket or the hand-bag and the Sheaffer red leads not only make a mark easily seen in a hurry but easily erased with the soft rubber eraser; these aids were invaluable to the method by which I prepared my registrations and played my services.)

Passing through many styles of using the Combons, I ultimately set the first six of each manual group in a crescendo order, and the other six special combinations for colorful or solo effects, and these individual manual Combons were not thereafter changed excepting on rare occasions. The full organ Combons were kept entirely free, for any and every special combination. A system of cards enabled me to know at all times which Combons were already set with registration for pieces not yet used in the services, and thus I always had all the Combons needed to give complete control of the entire resources of the organ. It proved most desirable to set the registration required for the beginning of each composition, on a full-organ Combon; this left nothing to chance, and in the extended morning and evening preludes it enabled the player to pass from one composition to the next without the distraction of a long pause for setting registration.

The niceties of voicing, the wealth of interesting and beautiful organ tone presented by the Austin Organ Company in this noble example of the art of organ building confirms the opinion that organ building and organ playing in the future are tending more and more to be matters of artistic results achieved by scientific methods, and the hit or miss manner of registering on a large organ is to be displaced by the certainties of studied effects.



Time for More Work

*By the SATURDAY EVENING POST
In full-page Advertisements widely Circulated*

EVERY HARD-BITTEN realist who today sits closeted with his worries in the Front Office knows that sales are tough to get, but can be had.

Also, he knows that general prosperity, like a football victory, is not to be won solely by the vocal pep of the cheering section.

No sane man expects boom business in America to return in parade formation all on a given date, like an infantry outfit reporting for duty. There never has been a time in this or any other country when all businesses were prospering, or all were not.

Right now there are bright particular stars shining profitably in the commercial twilight, in every line of merchandise.

Melon-cutting will be generally in order when enough other concerns emulate their stalwart example, and compel the record sales which they now desire.

If you want to hasten that day in your case, now is a fine time to supplant that idle question "How's business?" with "Where's business?" Better than that, take a good, unwishful, morning-after look at your product, your sales plans, yourself.

Is the commodity you make and hope to sell, styled, finished, priced to present needs? If your market knew the facts about it would it sell itself?

Is your selling energy out full-limit, are your sales and advertising plans extraordinarily gauged to extraordinary resistances—or are you cutting the power just as you are trying to make the hill?

About yourself, and this is far more important than you might think: Along with experience, imagination, judgment, have you a plentitude of plain old-fashioned Nerve?

If your business yields the right answer to these three simple and elemental questions, bet on America and don't worry about where you are going from here!

FORT WORTH, TEXAS

FIRST M. E. CHURCH

Geo. Kilgen & Son Inc.

Specifications by Mr. Alfred G. Kilgen in collaboration with Mr. Will Foster, organist of the church.

V 56. R 59. S 77. B 15. P 3843.

PEDAL

32	Resultant	4
16	DIAPASON ONE 44	IV
	Diapason Two (Great)	VI
	BOURDON 56	VIII
	Bourdon (Swell)	
	VOLONE 56	8
	Contra Viole (Choir)	
8	Diapason One	
	FLAUTO DOLCE 32	
	Bourdon	
	Violone	
4	Bourdon	
	Violone	
16	Tuba (Great)	
	DIAPASON 61	
8	DIAPASON ONE 61	

DIAPASON TWO 61

DIAPASON THREE 61

DULCIANA 61

FLAUTO MAGGIORE 61

CLARABELLA 61

VIOLONCELLO 61

GEMSHORN 61

GEMSHORN CELESTE 49

OCTAVE 61

HARMONIC FLUTE 61

RIPENO MINORE 122

RIPENO MAGGIORE 183

Ripieno Fondamente

TUBA HARMONIC 73r16'

HARP 61b

CHIMES 25t

SWELL

BOURDON 73

DIAPASON 73

ROHRFLOETE 73

QUINTADENA 73

SOLO VIOLIN 73

VIOLE D'ORCHESTRE 73

VIOLE CELESTE 61

ECHO SALICIONAL 73

4	FLAUTO D'AMORE 73
2	VIOLINA 73
2	FLAGOLET 61
8	CORNOPEAN 73
	OBÖE HORN 73
	OBÖE D'AMORE 73
	VOX HUMANA 73
	Harp (Great)
	Tremulant
	CHOIR
16	VIOLE 73
8	CONCERT FLUTE 73
	GEIGEN PRINCIPAL 73
	UNDA MARIS 61
"Cello"	
"Viola"	
"Dolce"	
4	"Flute"
	VIOLETTA 73
2	PICCOLO HARMONIC 61
8	CLARINET 73
	ORCHESTRAL OBOE 73
	Harp (Great)
	CELESTA (Great)
	Tremulant

As is customary in stoplists offered for the attention of T.A.O. readers, quotations are used for stops when the data available do not give the derivation.

SOLO

8	DIAPASON 73
	STENTORPHONE 73
	TIBIA CLAUSA 73
	SOLO GAMBA 73
	GAMBA CELESTE 61
4	FLUTE OUVERTE 73
8	TUBA MIRABILIS 73
	ENGLISH HORN 73
	Tremulant

ECHO

8	GEDECKT 61
	VIOLA 61
	VOIX CELESTE 49
4	FERNFLOETE 61
2	PICCOLO 61
8	WALDHORN 61
	Chimes
	Tremulant

We regret that the complete list of accessories, by which this unusual organ is to be controlled by the organist, is not available for publication.



HAZLETON, PA.
CHRIST LUTHERAN CHURCH
Hall Organ Co.
V. 30. R. 30. S. 52. B. 19. P. 2189.
PEDAL

32	Resultant (Nos. 2, 3)
16	Diapason (Gt. 2nd)
	Diapason (Gt. 3rd)
	BOURDON 44w
	Gedeckt (Swell)
8	Diapason (Gt. 3rd)
	Bourdon
	Gedeckt (Swell)
	Cello (Choir)
8	Tuba (Great)
	GREAT
16	Diapason (2nd)
	DIAPASON ONE 73m
	DIAPASON TWO 85m 16'
	DIAPASON THREE 85w
	ERZAHLER 73m
	CLARABELLA 73w
4	OCTAVE 73m
	HARMONIC FLUTE 73m
16	Tuba
8	TUBA 97r16'
4	Tuba
	Tremulant

All but the Diapasons are enclosed in the Choir chamber.

ECHO DIVISION

8	FERNFLOETE 73w
	MUTED VIOL 73m
	VOX ANGELICA tc 61m

	VOX HUMANA 61r
	HARP 49b
	CHIMES 25t
	Tremulant
	SWELL
16	Gedeckt
8	DIAPASON PHONON 73m
	GEDECKT 101wm16'
	CONCERT FLUTE 73w
	SALICIONAL 73m
	VOIX CELESTE tc 61m
	VIOLE D'ORCHESTRE 73m
	AEOLINE 73m
4	Gedeckt
	Salicional
2 2/3	Gedeckt
2	Gedeckt
1 3/5	Gedeckt
III	Dolce Cornet
	2 2/3 - 2 - 1 3/5
8	CORNOPEAN 73r
	OBÖE 73r
	Tremulant
	CHOIR
8	ENGLISH DIAPASON 73m
	DULCIANA 73m
	MELODIA 73w
	UNDA MARIS tc 61m
	CELLO 73m
4	FLAUTO TRAVERSO 73wm
8	CLARINET 73r
	ENGLISH HORN 73r
	Harp (Echo)
	Tremulant
23	Couplers
34	Combos
4	Crescendos
2	Reversibles



LOS GATOS, CALIF.

FIRST BAPTIST CHURCH

M. P. Moller Inc.

Specifications, scales, pressures, etc., by
M. P. Moller Inc.
Erected and finished by Mr. P. T. Gearhart.

Completed Dec. 21, 1930.
V. 3. R. 3. S. 20. B. 16. P. 243.

PEDAL

16	Stopped Flute
8	Diapason
	Stopped Flute
	Viola
4	Diapason
	GREAT
16	Diapason tc
8	DIAPASON 73m
	STOPPED FLUTE 97sw16'
	VIOLA 73m
4	Diapason
	Stopped Flute
	CHIMES 20t
	SWELL
16	Stopped Flute tc
	VIOLA tc
8	Diapason
	Stopped Flute
	Viola
4	Stopped Flute
2	Stopped Flute
	Tremulant
	Combos: GP 3. SP 3.
	Crescendos: GSP. Register.
	Register Crescendo Indicator (5 lights)
	G-P Reversible
	Kinetic blower 1 h.p.
	Deagan percussion

—DICKINSON—

Dr. Clarence Dickinson has resumed his popular Friday Noon Hours of music at the Brick Presbyterian, New York. The first program, Feb. 20, was devoted to "Messiah" selections.

ST. LOUIS, MO.
EIGHTH SCIENTIST CHURCH
M. P. Moller Inc.

Specification by Mr. Wm. H. Barnes
Erected and finished by Mr. John Butterbaugh
Completed Dec. 17, 1930.
V. 35. R. 37. S. 51. B. 13. P. 2451.

PEDAL 7½"
EXPRESSIVE

32	Resultant Nos. 2, 4
16	DIAPASON ONE 44
	Diapason Two (Great)
	BOURDON 44
	Lieblichgedeckt (Swell)
8	Contra Viole (Choir)
	Diapason
	Bourdon
	Lieblichgedeckt (Swell)
16	Tromba (Great)
	Trumpet (Swell)

GREAT 6"

16	DIAPASON 61m
8	DIAPASON ONE 61m
	DIAPASON TWO 73m
	CLARABELLA 61w
	Concert Flute (Choir)
	Dulciana (Choir)
4	OCTAVE 61m
	Flute Harmonique (Choir)
2 2/3	TWELFTH 61m
2	FIFTEENTH 61m
8	TROMBA 73r16'
	CHIMES (Deagan A) 25
	Tremulant

SWELL 7½"

16	LIEBLICHGEDECKT 73w
8	DIAPASON 73m
	ROHRFLOETE 73wm
	SPITZFLOETE 73m
	FLUTE CELESTE 61m
	SALICIONAL 73m
	VOIX CELESTE 61m
4	OCTAVE 73m
	CHIMNEY FLUTE 73m
III	DIAPASON MIXTURE 183m

12-15-19

16	TRUMPET 73r
8	TRUMPET 73r
	CORNO D'AMORE 73r
	VOX HUMANA 61r
4	CLARION 73r
	Tremulant
	CHOIR 6"
16	CONTRA VIOLE 73m
8	Diapason (Great 2nd)
	CONCERT FLUTE 73
	GAMBA 73m
	DULCIANA 73m
4	FLUTE HARMONIQUE 61m
2 2/3	NASARD 61m
2	FLAGEOLET 61m
8	CLARINET 73r
	FRENCH HORN 73r
4	HARP (Deagan A) 49
	Celesta (Harp)
	Tremulant

23 Couplers

40 Combos

Kinetic blower

Deagan percussion

5-light Indicator for Reg. Cres.

Crescendos: G-C. S. Reg.



—A VERY SMALL ORGAN—

The Los Gatos organ, stoplist in this issue, is the one that was enthusiastically praised in a recent T.A.O. by one of the Pacific Coast's recitalists. So enthusiastic was this recitalist that we secured the complete stoplist details from the builders for the benefit of our readers. The fact

that a recitalist discovered so many interesting things that were possible in actual recital work is sufficient warrant for careful study of the resources and the uses to which the stoplist puts them. Any builder can build a satisfactory organ if he can work with twenty thousand dollars; it takes genius to build a satisfactory organ out of but three registers.

Dr. William C. Carl, noted teacher, used to say that only an artist could sing or play a simple scale artistically. That is worth considerable reflection.

—A 3M MOLLER—

When the stoplist of the Moller organ designed by Mr. Barnes for the Eighth Scientist, St. Louis, came to hand we referred it back to Mr. Barnes in Chicago with the suggestion that he write in detail about it; and in order to make it easy for him to write about a product that was of his own specification we pointed out some of the special details worthy of his particular comment.

Mr. Barnes declined and suggested that the readers might find all they could be interested in if we printed merely the list sent to him. And here it is:

Borrowed stops are carried to the Great in order to release the solo registers of the Swell and Choir for independent or antiphonal solo effects; and the money thus saved has been very useful in other places in the organ.

The 4' Diapason on the Great is not borrowed. Consequently it can be and is voiced to furnish precisely the quality that is needed—which has proved impossible in many a scheme where the main octave was a borrow.

In the Pedal Organ a second 16' reed is borrowed, instead of using an 8', which would be commonly done. An 8' reed on the Pedal ordinarily proves in actual practise less useful than an additional 16' of contrasting color to the first 16'.

The Great is entirely expressive, as it ought to be in organs of limited size. The versatility is vastly increased and the very little sacrifice of "unenclosed" tone is more than compensated for by the expression gained.

The 16' on the Choir is not a flute. The clarity and precision of organ playing are consequently increased.

A fairly smooth and adequate crescendo on 8' tone alone is possible on each of the manual divisions.

The 8' borrow on the Choir is, in the writer's personal opinion (an opinion by no means always agreed in by Mr. Barnes) the least offensive



Rise and Walk!

By HERBERT N. CASSON, Editor
in EFFICIENCY MAGAZINE, London

YOU ARE depressed. You think you are crippled. You are afraid of the future. You are full of fears.

You have half the gold of the world and half of the machinery and most of the automobiles and all the skyscrapers.

You have the greatest home market in the world and the largest corporations that the world has ever seen. You are ruled by ideas and less by tradition than any other people in the world. You have usually done what you thought you could do.

How can it be possible that a progressive nation of 120,000,000 people can be wrecked by the speculations of a little handful in Wall Street? The prices that were forced too high had to come down. Today all prices are too low.

There is now a golden opportunity for every man who has eyes to see it. Dollars are now being sold for 30 cents. Practically every security in the United States is now being sold at less than its value. The way to create a fortune is to buy from pessimists. Pay your money and take the risk.

Frick started his career by buying coke ovens in the slump of 1873. Carnegie made \$300,000,000 by buying steel plants in slumps. Hundreds of fortunes have been made by buying from pessimists. In five years from now most American business men will belong to the "I wish I had" Club. Then it will be too late to buy a dollar for 30 cents. The opportunities will be gone.

When a horse balks, the balk is in its head, not in its legs. He moves on when he thinks he will. And when an American business man is depressed the slump is in his head. There is nothing serious to prevent him from making money if he thinks he will.

When fear rules the will nothing can be done, but when a man casts fear out of his mind the world becomes his oyster. To lose a bit of money is nothing, but to lose hope—or lose nerve and ambition—that is what makes men cripples.

This silly depression has gone on long enough. Get rid of it. It is inside of you. Rise and walk.

of any possible borrow; and again there is a saving in funds, which is important.

There is a Tremulant on the Great. And why not?

And on the Swell there is a 16', 8', and 4' Reed Chorus which is not a borrow, and which consequently can be correctly voiced for Reed Chorus purposes.

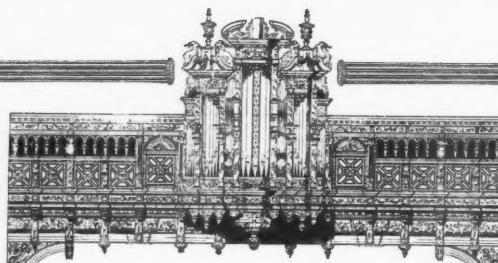
One more detail: The indicator for the Register Crescendo is a 5-light affair which in actual practise gives an organist a much more accurate report on the exact contact made by his Register Crescendo as its maximum at all times, and con-

sequently enables the player to vastly increase the legitimate uses of the Register Crescendo without in the least sacrificing any of the ideals of art in organ playing.—T. S. B.

—PALM SUNDAY—

An excellent Palm Sunday song has come too late for review this month but is of such merit that it is sure to fill a need in a great many churches. It is Geoffrey O'Hara's new "The Hour of Calvary," published by J. Fischer & Bro. (50c) in three keys. Melodious, rhythmic, simple, but powerful song. Best for bass.

Church



Music

Mr. Dunham's Comments

—AN EXPERIENCE—

DHE TASK of planning and selecting a small organ for a church is not an easy one. It involves thought and time. A letter came recently from an organist who went through the ordeal. His random thoughts are worth retailing:

"The poor financial situation was noticeable on every side. Never have the various representatives shown such anxiety to secure a contract of modest proportions. The literature of each builder seemed to prove conclusively that no other organ could compare in regard to beauty of tone, perfection of mechanism, durability and economy. Organists of experience have a rather good notion of the features of our various manufacturers. There is in all of us personal leanings which predispose us in the favor of qualities emphasized in particular builders. Many of us group a half-dozen firms at the top of the list. I was inclined to limit my consideration to this select group. Yet I discovered some amazingly good work in unexpected places. The limits of funds available made necessary some attempt to get as much for the money as possible without sacrificing too much in the way of quality.

"The personalities of representatives gave me some points of view. There was the suave, flattering individual who told you how well you played and tried to make your ego expand. There was the pleading, desperate fellow who made you feel philanthropically disposed to save him from starvation by buying his organ. There was the alert conscientious salesman who appeared to be honestly convinced that no other builder could possibly give you the values he offered. There was the brusque "take it or leave it" person who attempted to assure you of a life-long regret if you failed to allow him to accept the contract. I could tell of many individual contacts that were enlightening, irritating, and amusing.



*Under the
Editorship of*
**Rowland W.
Dunham**



Calendar Suggestions

By R. W. D.

"WASH ME THOROUGHLY"—Wesley. This is my own favorite of all English Lenten anthems of the last century. The texture of the music is remarkably fine. The many beautiful effects cannot be cited here but I suggest a study of this lovely work to all of my colleagues. 5p. Novello.

"LIKE AS A FATHER"—C. C. Robinson. Melodically attractive and worthy of performance. Medium difficulty; soprano solo; devotional. New. 9p. Ditson.

"THOU KNOWEST, LORD"—Purcell. Probably familiar to all as an example of earlier modes by the greatest of English composers of his time. 3p. Novello.

—ANTHEMS FOR EASTER—

"JEDUS IS RISEN"—Harvey Gaul. An adaptation of a negro spiritual for chorus with tenor and baritone solos. There is considerable rhythmic irregularity and interpretation must be made with great freedom. This is a fine piece of work and far from the beaten path. A good choir may discover many beautiful and striking choral effects. 8p. Ditson.

"THE CONQUEROR"—Baumgartner. Recommended last year. Highly imaginative and original. A splendid, colorful organ part. Rather difficult; no solos. One of the outstanding modern anthems for Easter. 8p. Ditson.

"THE WAY OF THE CROSS"—McCollin. An 8-part a-capella chorus setting of unhackneyed text. Difficult; alto solo; harmonically ingenious. A third in this group of unusual and remarkable Easter anthems by native composers. 12p. Ditson.

"SPANISH EASTER CAROL OF THE LAMBS"—Harvey Gaul. An old

"I believe the worst practise among salesmen is the attempt to induce prospective buyers to make a more or less extensive trip at their expense with the view of making a moral obligation. This sort of thing is wrong. An experience of a friend of mine was related recently in this connection. He accepted a trip to . . . to see a certain organ. While in the city he heard an instrument of a rival builder which so impressed him that he bought a product of the latter. This so enraged the representative who paid the expense of the trip that he used every device possible to secure a refund. Failing to do this, he presented a bill to the successful competitor for a rather sizable amount. He never received a penny. It seems to me the builders ought to establish a code of ethics which would eliminate this sort of proposition.

"Some may be surprised to learn that actual graft is still offered today. The question of commission may be legitimate when considered in a purely business-like manner at the outset. I do object to the kind of last-minute offers that sound like bribery. Price-cutting enters into all business, more or less, and in the present economic stress it is barely possible that the cuts were generally justified. On the other hand, there is no reason for slanderous comments that are often directed toward the apparently successful bidder."

A discussion of the purchase of an organ is really Mr. Barnes' prerogative. However, this little experience of my friend may furnish some information to readers who face the vocabulary and persuasions of salesmen.

folk melody with a similar rhythmic treatment as the first-mentioned. Accompanied, rather difficult, no solos. Again a novelty that is worth performing in places where standards are high. 10p. Ditson.

"TEN TRADITIONAL CAROLS"—Traditional. The use of a carol or two on Easter Sunday is effective. Here is a group of less familiar tunes that ought to be useful to many choirmasters. Not difficult, melodious, well harmonized in four parts. Ditson.

"SING YE TO THE LORD"—Bairstow. One of Dr. Bairstow's best works. It is dramatic, contrapuntal

in an attractive way. Medium difficulty, no solos. 7p. Novello.

"BEHOLD THE DAWN"—H. Alex. Matthews. A melodious, well-written anthem of no great difficulty with soprano solo. Text unfamiliar. 10p. Ditson.

"THE RISEN CHRIST"—Day. An excellent "big" number for Easter with organ accompaniment. Not difficult. Tenor solo. 8p. Schmidt.

"O CHRIST, THE HEAVENS"—Thiman. Based on a plain-song melody. Churchly and interesting. Not difficult; organ part; soprano solo. 7p. Novello.

studied, and a notice was even posted in the city Y.M.C.A. that young men interested in singing should interview the director.

Slowly the nucleus of a small choir began to shape itself. Every member was individually interviewed; musically, almost anyone who was not tone-deaf was eligible, but interest and a trace of the pioneering spirit were the first considerations. A loyal group of amateurs will develop much faster than a collection of self-centered soloists. The standards from the first were high. It was understood that every member had to give either his best or nothing, everybody was pledged not to criticize another member except to his face, and the nobility and responsibility of the choir were constantly stressed. Chancel behavior was made even more vital than singing.

The minister and the music committee, keenly interested in the project, allowed the choir time to become a unit, and to gain a certain assurance before its first appearance. After the first performance, which was successful enough to give the singers confidence, there were two more weeks of intense work before they again took their part. Nothing was attempted before it could be done effectively. People were clamoring for a processional before it was introduced into the service, but when it was introduced it had weeks of marching practise and rhythm drill and posture development behind it.

The physical conditions were no less discouraging; there was no corner in the whole building that could be reserved exclusively for choir work. The room that was finally chosen had to be shared with the primary department of the church school and with all supper meetings, since it was closest to the kitchen.

The chancel presented a situation almost beyond redemption; every possible solution only presented new problems. Even now, the choir is anything but comfortably situated during the service. And the organ! The organ is held in universal respect for its venerable old age. The congregation is in a perpetual state of surprise that it does not fall to pieces, like the wonderful one-horse shay.

Nevertheless, the new director, realizing all the difficulties, signed the contract that the experience-hardened committee limited to a term of nine months, and set to work creating whatever might result. Those who had been the mainstay of former musical organizations were very cautious and found themselves too busy to belong to a chorus choir. Every source of singers was tapped. The project was given wide publicity in the church, and everybody even suggested as a possibility was interviewed. The young people's organization was combed for singers, either real or embryonic; the Y.M.C.A. records of the local Technical Institute were carefully

A Case for the Volunteer Choir

What Happened when a Choirmaster undertook the Impossible
In a Church where Apathy had Displaced Enthusiasm

By RUTH KREHBIEL-JACOBS

THE VOLUNTEER choir has always been in somewhat the same position as the illegitimate child; when it succeeds, it does so by its own efforts and ambition; when it fails, the musical world sagely wags its head and says, "Too bad, but what else could one expect?" However, despite the handicap public opinion still puts upon it, the volunteer choir is succeeding more and more frequently, and it will not be long before volunteer choirs will lead the field in preference to all other possible solutions of the church music problem. In the past, they have been neglected, or overlooked, because their organization and development take more time and thought than most churches cared to expend. But in no field does the expenditure of time and thought bring more happy results.

The case of one New England church can well be used as an example of a situation that could very easily be true of many churches throughout the country.

This church is one of the oldest in a city of 200,000 inhabitants, and holds a position of respect and leadership. The present minister has served the church for over 25 years, and is still very much in the vanguard of progress. The succession of paid quartets that passed into and out of the records of the church became more and more trying to him, until an open state of constant friction developed, the church and minister gained the reputation of being difficult, even impossible, and the congregation shuddered at the mention of church music. That was the situation into which a new director

Projects were immediately on foot, and less than three months after the organization of the choir they gave a special service of Christmas music. From the first of December the choir sang regularly at the Sunday services, a-capella music gradually taking the predominant share of the program. In the spring a concert was presented, including such works as "Ho, Everyone that Thirsteth," Macfarlane; "Lo, a Voice to Heaven Sounding," Bortniansky; "Bless the Lord," Ipolitoff-Ivanoff; "Hear My Prayer," Arkhangelsky; and "Salvation is Created," Tschesnokoff.

Simultaneously with the organization of the church choir, two younger groups were started, one for children, eight to twelve, and one for girls, thirteen to sixteen. Membership was not restricted, so that musical ability ranged from monotones up to the general average, but not beyond. Here too, chancel behavior was made a matter of prime consideration, so that whenever the children appeared in the

service, the congregation and visitors were dumbfounded to see a group of forty children sitting, in stiffly starched collars, through a service of an hour and a quarter, without moving or whispering. Every child has a robe of his own, and it taught to respect it, and to live up to it. These choirs worked with such concentration and enthusiasm that at the end of the season they were able to give an hour's program of church music, without a note before them!

The following service, sung by the various childrens' choirs of the church, was completely memorized; the four choirs participating were the Intermediate Girls, High School Girls, Girls' Choir, and Boy's Choir: Yon's "Gesu Bambino," Bach's "My heart Ever Faithful," Norwegian "In the Silence of the Night," Dunhill's "It came upon the Midnight Clear," Clokey's cantata "Childe Jesus." In addition to the cantata and anthems there were various responses and Amens sung by the various choirs alone or in groups.

For the Easter service last year, when the choir organizations had worked but six months together, the Childrens' Choir sang the traditional "The Easter Chimes," the Girls' Choir sang an "Easter Hymn" from the Cluniac Braviary, and the adult chorus sang Tschesnokoff's "Alleluia."

Now this volunteer plan has just closed the first third of its second season. Not a member of the choir is paid a cent, and it has already grown beyond the chancel capacity. Instead of scouring the highways and byways for singers, people ask to be admitted. One member recently left a solo position to join the choir. Those who have trouble reading notes, are attending a class in sight-reading, in order better to meet the responsibilities laid upon them as choir members. Rehearsals are an hour and three quarters in length, frequently without intermission, and over fifty per cent of the members have never been absent or have missed only one rehearsal or service. Out of the three original groups have grown five regular choral organizations, and for the Christmas season a chorus of forty voices was recruited from the church at large. Its membership included a bass of thirteen, and several grandmothers ranging from fifty to sixty, but they helped to present a vesper service so impressive that people are still talking about it.

The three youngest choirs are formed into a choir school that meets every Saturday morning, has five assistants (senior choir mem-

bers) and offers such opportunities as rhythm orchestra, instrument-making, folk-dancing, and appreciation. The Sunday after Christmas the Children's Choirs presented a vesper service to which all the church schools of the city were invited. With the exception of the minister's part, the service was conducted entirely by the children.

Now that Christmas is past, new and more pretentious plans are under way for the rest of the season. No time is wasted, and no work is aimless. Everything has its purpose; everybody works hard and therefore happily. And Central Church in Worcester, Mass., has, with open arms, welcomed the Volunteer Choir to legitimacy.

An American Choirmaster in England

A Detailed Account of the Manner in which the School of English Church Music Conducts its Intensive Studies

By LOUISE CAROL TITCOMB

DRINKING the past few years definite steps have been taken both in America and in England to provide more adequate training for our choirmasters and organists by the establishment of schools devoted primarily to church music and kindred subjects. In America more or less undenominational institutions like Union Theological Seminary, Northwestern University, and the Westminster Choir School in Ithaca, are doing notable work. With the recent founding of St. Dunstan's College of Sacred Music in Providence we have a school especially adapted to the needs of the Episcopal choirmaster and yet offering a thorough course of general study. I was interested in learning just how our brothers across the sea have been meeting the situation, and so made a pilgrimage this summer to England, having as my main objective the summer course in choir training at the College of St. Nicolas in Chislehurst, near London.

English church music had been suffering from the artistic "depression" of the conventional Victorian period. Something had to be done to remedy the situation, and it was Dr. Sidney H. Nicholson, then organist of Westminster Abbey, who realized the need so strongly that in 1927 he founded the School of English Church Music—"a venture of faith" as someone has called it. Its focal point is the College of St. Nicolas, opened in July, 1929, and its aim, we learn, is to make the music of the church, as far as possible, worthy of its high purpose.

This aim is furthered in two ways: by the affiliation of choirs, parishes, or individuals who are in sympathy with its object and are ready to give financial help, receiving in return necessary advice and instruction; and, secondly, by providing practical training for choirmasters and students of church

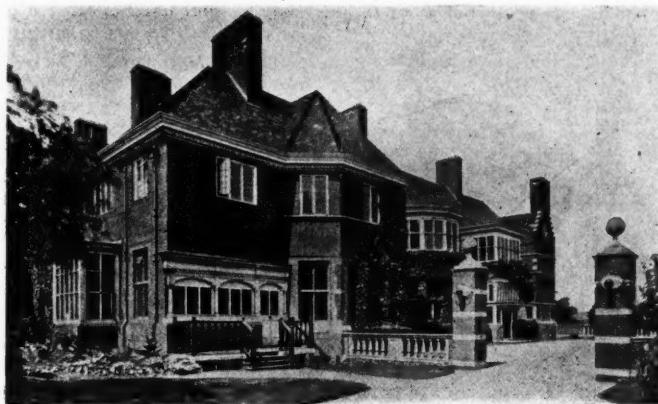
music, including the clergy. When one considers the comparative diminutiveness of the British Isles and also the fact that the great majority of parishes belong to the Church of England the feasibility of such a plan is quite apparent.

Chislehurst, the site of the College, is about twelve miles from London and is a quiet village consisting chiefly of beautiful, secluded homes. Most of the streets are narrow winding lanes bordered with trees on either side. The vine-covered houses and their gardens are nearly all surrounded by high walls, fences or hedges so that only by peeking through the gates can one see much of them. An English country house without a garden where tea can be enjoyed in seclusion is a rare exception.

The grounds of the College itself are spacious and contain, besides three buildings, a lovely terraced garden, bright with flowers. At the foot of the slope is a grove through which run winding paths. One feels immediately that here it is possible to concentrate on what is truly beautiful and fitting as a musical offering to God.

The main building which was formerly a large dwelling house is a rambling two-story brick structure. It contains the reception and class rooms, library, offices, refectory, chapel, and living quarters for one or two officials and the ten choir boys. A smaller building which was once the stable, apparently, serves as the men-students' dormitory. Last summer a third building was purchased and as soon as funds are forthcoming a separate chapel will be built. Both in equipment and management the College bears, even at this early date, the earmarks of a long-established and decidedly worthwhile institution.

The end of July about forty of us gathered for an intensive course in



COLLEGE OF ST. NICOLAS

practical choir-training, given by Dr. Edward C. Bairstow of York Minister. There were young organists and choirmasters of village churches, a young lady who had charge of the choir at her college in Oxford, older men and women in search of new ideas, and also several clergymen. Only two of us were Americans, but we were received most hospitably and I, personally, felt as much at home as I should have at a similar gathering in America. Although the regular school year was over, the resident choir consisting of ten boys and about the same number of men (regular students at the College) remained to perform the music at the daily services.

The day began with a plain celebration of the Holy Communion which was followed by breakfast. Then there was time for a stroll around the grounds or some other diversion before the musical service at ten o'clock. The English seem to favor frequent short recesses so that they can step out and "get a breath of air." Since both lecture and dining rooms were always reeking with tobacco smoke and the cold, rainy weather made it impossible for many windows to be kept open, we all welcomed these opportunities.

The next thing on the program was Dr. Bairstow's lecture which lasted until nearly lunch time. From a gustatory point of view luncheon and the other meals were rather monotonous, roast beef and roast mutton both appearing daily on the menus, but meal hours were occasions for good fellowship nevertheless.

The afternoons were left quite free until tea time and while the rain usually interfered with tennis and hiking we rarely lacked for some diversion. Immediately following tea there was a public choir practise in the chapel, during which the

music for Evensong of that day and the morning service of the next was commented upon and rehearsed. Dinner was always very informal, as it was sandwiched in between Evensong and the evening lecture or discussion.

All music sung at the services was selected and directed by Dr. Nicholson. He gave us examples of many different periods of English music and it was all beautifully rendered. Evensong was sung twice with Anglican and once with Gregorian settings, Matins was sung once, the Holy Eucharist once, and the rain actually ceased long enough to permit the Litany to be sung in procession. Owing to the smallness of the chapel the procession had to march out across the terrace and then back through the other entrance. The congregation followed the choir, but was too entranced by the beauty of the service to take a very active part in the responses. In spite of the fact that there were two very competent chaplains present, two chanters sang most of the priest's part up to the final prayers.

The following observations might be of interest to Episcopal choirmasters. Contrary to custom the choir stood during the Sursum Corda, Sanctus and the Benedictus. It seems that the director felt that one of the great objects of the School was to offer the best music in the best possible manner and he considered it almost impossible for a choir to sing a difficult a-capella service in its best manner while kneeling. Incidentally I noticed that few of the choirs I heard throughout England sang either the Gloria Patri or the Gloria in Excelsis facing the east. Certainly the artistic results were better, for dispensing with that time-honored custom. Other points were the singing of proper antiphons to the Magnificat

and Nunc Dimittis where plainsong settings were used and the traditional use of an office hymn before the Magnificat. The anthems were nearly always (throughout England) sung after the third collect with the choir standing and the congregation seated, while a hymn was used during the offertory. Almost nowhere did I hear a sung procession, yet the entrance of the choir was always dignified and orderly.

The Evening Services used were Blow in G (Novello) and Byrd's Third Service in E-flat (Oxford). At Matins the Te Deum was from Gibbon's Short Service and the Benedictus was sung to an Anglican chant. The Communion Service was the Missa Sancti Augustini by C. E. Miller (Faith Press), a modern composer who chooses the Sixteenth-Century idiom for this work. It is very effective a-capella writing, short and not extremely difficult. The anthems were "Thou Wilt Keep Him," Wesley (Novello); a beautiful number in form of a canon; "O Lord, the Maker," Mundy (Oxford); "Glorious and Powerful God," Stanford (Stainer and Bell). A "Tantum Ergo" by Dr. Nicholson (Faith Press) was sung at the end of the Communion Service.

It is hard to say whether the greatest inspiration was derived from hearing these services performed in as ideal a manner as possible or from Dr. Bairstow's lectures, discussions and drills. The week previous I had heard his own excellent choir at York in a rehearsal and two services, and after being under his tutelage for one hour myself I could easily understand why his choir was so good. Dr. Bairstow is one of those rare individuals who have the training, experience and ability to perform their tasks well. He has also the genuine love for his art, his fellow-men and, I am sure, his religion, that makes it possible for him to inspire all those who are under him. He is of rather slight build and while he can no longer be called young in years he is indeed young in spirit.

In the course of his lectures he discussed voice, breathing, diction, and rhythm. One of his admonitions to us was that we choirmasters must be "suns" since most choristers are only "moons shining by the suns' reflected light." He has proved himself a very bright sun. Another of his most significant remarks was that no choir can be truly successful unless its members are filled with great love: first, of producing vocal sounds; second, of music itself, to the extent of having a real curiosity

to learn more about it; third, a love of words for their own sake; and fourth, a love of their neighbors. This last, as I understand it, means not only that the choristers should love their fellow choir members, but that they should love their neighbors in the congregation sufficiently to make a supreme effort to put their message across to the people in the pews. He further said that "love casts out fear" and is the only cure for nervousness.

Love produces: Free movement, Swing, Eagerness, Naturalness, Warmth, Suppleness, Depth.

Fear or indifference produces: Hectic movement or stagnation, Jerk, Reluctance, Forced or unnatural efforts, Coldness, Stiffness, Shallowness.

Dr. Bairstow thinks of breath as a spirit and says that, after all, we breathe according to the way we feel. Breathing or in-spiration leads to ex-expression. Rhythm he considers the result of love and enthusiasm, and therefore enthusiasm is more important than mere exercises.

After a few lectures we begged him to illustrate some of his teachings and we were thereupon organized into an "aggregation of singers" (he refused to call us a choir) and not only received a fine drilling, but had further evidence of the artistry of our instructor and the sincerity of his purpose. In this work Dr. Bairstow laid greater stress on the words than on the notes, and by that I mean not only good diction but the thought underlying the words. That is where the average choir falls down.

At the end of this course I was so enthusiastic myself that I was quite ready to come home and try out as much as possible of what I had learned on my own choir.

There are a few other incidents of my trip that might interest some of my readers.

Unfortunately I arrived in England too late to attend the Festival of English Church Music organized by Dr. Nicholson and held in Royal Albert Hall on June 27th. At this festival six representatives of each of the 182 choirs affiliated with the School of English Church Music met together for the first time. Not only did they come from all parts of England, but also from Scotland, Ireland, and Wales, and the matter of preparation and organization was no simple one. From all reports this stupendous undertaking was an unqualified success.

I did, however, attend the two annual services of the Gregorian Association on July 17th. The midday

Choral Eucharist sung by a small gallery choir of men at the little Church of St. Nicholas-Cole-Abbey was very impressive and was performed with elaborate ceremonial. The big service was Evensong, sung at St. Paul's Cathedral in commemoration of the sixtieth anniversary of the Association. Long before the appointed hour lines of people were formed outside awaiting admission, as tickets to the reserved seat section were difficult to obtain. About two members from each of the choirs of London formed the great chorus of men and boys. Captain Francis Burgess was the music director and had his conductor's box in the middle of the crossing, surrounded in front and on the two sides by his choristers. Part of the choir was in the west gallery.

Frequent use was made of the fauxbourdon in Psalms and canticles. In spite of the fact that it was a big festival service the ferial form of the versicles and response was used. The anthem, a polyphonic number called "Establish the Things O God" by Jacobus Handl (1550-1591) was beautifully rendered. Owing to its brevity it was sung first by a semi-chorus and then repeated by the full choir. With the exception of this anthem and one of the hymns, nothing but plainsong was used throughout the evening.

At the end of the service proper there was a procession around the church, during which two long unaccompanied plainsong hymns were sung, both with descants. The very last musical number, sung after the procession had returned to its place, was a simple Ambrosian setting of the Te Deum taken from a Windsor Choir book of the time of Henry VIII. The alternate verses were harmonized and were first arranged by the Rev. Thomas Helmore for the Gregorian Festival of 1874. Altogether it was a most thrilling climax to an unusual service.

It would be both useless and impossible for me to comment upon all the services which I heard in England, but the music at one other service impressed me as being most devotional and beautifully sung. It was a Choral Eucharist at All Saints', Margaret Street, London, where a choir of about twenty-two men and boys sang the Rachmaninoff B-flat Mass. It was, of course, a-capella, and was arranged by Mr. Walter S. Vale, the organist. The Agnus Dei in particular was truly sublime.

While I might have learned as much or more about choir training and church music in America, the setting and associations were something that have made an indelible impression upon me.

Choral Societies and Programs

Points of Helpful Interest in the Presentation of Elaborate Musicales Devoted to Cantatas and Oratorios

By LEROY V. BRANT

—“THE CRUCIFIXION”—
READERS of T.A.O. report from all over the country that the presentation of Stainer’s “Crucifixion” is generally more appreciated than any other of the cantatas available for Good Friday. In my own church we have tried many others, both modern and of the older school, but year after year the congregation asks for Stainer. The younger choir-

NOTE: In presenting this excellent article by Mr. Brant it is not the intention of the Editors, nor of the Author, to attempt to emphasize the importance of the particular cantata mentioned from an artistic standpoint. In fact most of us would much rather present choral compositions of a higher grade of artistic merit; but the fact remains that in the majority of churches the organist must always temper what he wants to do by what he knows he ought to do for the sake of the church itself. On the other hand, even the best of us need not be ashamed to admit that it is good policy for us to present popular works of this kind.—T. S. B.

master who has not undertaken this work may welcome a few suggestions. Page numbers refer to the Presser edition.

A 2m organ of moderate size is ample for accompanimental purposes. The great thing is to have a baritone who understands the fundamentals of religion, and who has an excellent voice. I think these two requisites should be present, or else the performance should be cancelled.

I have my choir remain seated for the choruses on page 2 and 4, singing very softly, and reverently. The “Processional to Calvary” on page 9 should not be fast. It is marked 100 quarters. I have heard it done at least 130, which ruins the effect. The choir rises at the change of key at the bottom of page 10, and the attack on page 11 must be without pause. “Fling Wide the Gates” must begin with great dignity; then as the different voices enter, the tempo increases, to the bottom of the



AN ENCOURAGING SIGN

When churches like this are being built, there is no need to worry about the future of the organ and organist. The new buildings of the First M. E., Fort Worth, Texas; Kilgen is building the organ.

page. Then, after the hold on the word, "gates," again sing slowly, increasing the tempo as the voices again enter one by one.

Each time this motif is used it should be interpreted the same way. On page 21, immediately after the last word "die," I have the books marked "do not turn," to be sure that the choir makes not the least sound till after the last organ note.

The singers sit, rising again at the last two measures at the bottom of page 22. Then comes the first chorale, of which we used the first three and the last three verses. I may be mistaken, but it seems to me the performance drags when so many verses are sung. After the chorale, sit.

The choir rises at the top of page 29, or the quartette as the case may be. Of the chorale on page 34 we use verses 1, 3, 5, and 6, again sitting at its conclusion. The men all rise at 35, sitting at the conclusion of the strain of No. 11. On 39 the choir rises for the chorale, and is seated after it. The men all rise at 40 for "And One of the Malefactors."

The only cut we make is the chorale "The Adoration of the Crucified," and since we cut that the men remain standing for "When Jesus Therefore Saw His Mother." They sit at the bottom of 44, the entire choir rising at the conclusion of the

bass solo on 45, "Is It Nothing to You?"

"The Appeal of the Crucified" is one of the most telling portions of the cantata. The phrase "Is it nothing to you?" sung softly, with spiritual understanding and pathos, can almost tear the heart out. On page 48, when the choir sings "But then, but then," I have them accelerate and increase in volume till the repeated word "Crucify" becomes almost a shout; then suddenly the organ becomes pianissimo, and the choir sings with utmost pathos, "Is it nothing to you, all ye who pass by?"

At the conclusion of this chorus I have the singers remain standing, to be prepared, without the least confusion of rising or sitting, for the recessional.

We usually have some forty singers for this cantata, and in our church (Episcopal) they enter in silence, the only sound being a repeated note on the Chimes. The recessional is done in the same manner, and I wish to emphatically state that by the time they have marched down the aisle to the sound of that one note, and entered the choir stalls, the tension is just what could be wished for at a performance of "The Crucifixion." The processional Cross is shrouded in black veiling, and of course the altar hangings are black. For the offertory number (which

comes before the cantata) I always have the soprano soloist sing Gounod's "There Is a Green Hill Far Away," and just before the cantata the congregation sings "In The Cross of Christ I Glory."

In writing these paragraphs I have not had a thought of suggestions for experienced choirmasters. I remember well the first time I gave "The Crucifixion," and I am certain that a few rambling thoughts such as are given here would have been welcome at that time, and I know we have among us new choirmasters with every new season.



A GREAT CHURCH PLANT IMPOSING GROUP OF BUILDINGS AT

FORT WORTH, TEXAS

An unusually complete group of buildings has been completed for the First Methodist at Fort Worth, an indication that church work is by no means discouraging. We are indebted to Geo. Kilgen & Son, builders of the 4m organ for the church, for the photo and description of this great plant.

At the left is the auditorium to house the chancel divisions of the organ in three chambers, with an Echo Organ 130' distant, in the dome. Back of the auditorium are the various executive offices; to the right of the auditorium is an Assembly Court, 54' x 60', where

open-air services can be held, and tentative provisions have been made for a secondary console here in conjunction with the open-air pulpit; to the rear of the court are rooms for junior and primary departments; along the roadway in the foreground and to the right are additional school rooms and a banquet hall accommodating 1000 persons, furnished with a 22' x 32' stage and completely equipped for motion pictures, and finally a chapel.

The main organ speaks directly into the auditorium through grille work imitative of Gothic windows, leaded in diamond pattern but of course without glass. The stoplist will be found on another page of this issue.



Service Selections

—EASTER 1930—

J. WARREN ANDREWS
DIVINE PATERNITY—NEW YORK

“Come Forth with Garlands”—
Kotzschmar

“Trumpet Shall Sound”—Scott
“End of the Sabbath”—Tarrant

v. Baumgartner—Berceuse

THEODORE BEACH

ST. ANDREW'S—NEW YORK

Tchaikovsky—Andante (5th)

Borowski—Adoration

“Hallelujah Chorus”—Handel

“Alleluia”—Harris

MRS. HILTON R. BOWMAN, Organist
EDWARD A. FUHRMAN, Choirmaster

FIRST PRES.—JOHNSTOWN, PENN.

Kinder—Exsultemus

Hartmann—Hosanna

“Bells are Gaily Ringing”—Lucas

“Praise be Thine”—Protheroe

“Women at Sepulchre”—Woysch

ALBAN W. COOPER

TRINITY—ELIZABETH, N. J.

Handel—I Know that My Redeemer

Handel—Hallelujah Chorus

“By Early Morning”—17th Cent.

“Sing Ye to the Lord”—Lloyd

“Now is Christ Risen”—Allen

MISS GRACE LEEDS DARNELL

ST. MARY'S P. E.—NEW YORK

Antiphonal Carol Service

“Alleluia”—Field

“Love is Come Again”—Old English

“Ye Happy Bells”—Hopkins

“O Filii et Filiae”—French

“Christ is Risen”—Field

“Christ the Lord is Risen”—Lang

DR. CLARENCE DICKINSON

BRICK CHURCH—NEW YORK

Dickinson—Exaltation

“Easter Hallelujah”—Vulpis

“Hallelujah”—Beethoven

“When Dawn was Breaking”—Trad.

Polish

“Alleluia”—Sowerby

“Soul at Heaven's Gate”—XVII Cent.

“O Anxious Hearts”—Spanish

“This Glad Easter”—Norwegian

“Promise of Resurrection”—Dickinson

“Holy Holy”—Huber

“Hallelujah Chorus”—Handel

In the Hallelujah Chorus and all instrumental numbers the choir was assisted by violin, cello, harp and trumpet.

GEORGE H. FAIRCLOUGH

ST. JOHN EVANGELIST—ST. PAUL, MINN.

“Christ Our Passover”—Macfarlane

“As it Began to Dawn”—Coombs

“Hallelujah Chorus”—Handel

s. “I Know that My Redeemer”—Handel

wv. “In Joseph's Garden”—Dickinson

GUY FILKINS

CENT. M. E.—DETROIT, MICH.

Johnston—Resurrection Morn

Kinder—Exsultemus

“Light's Glittering Morn”—Parker

“Alleluia”—Kopolyoff

mv. “Hail Glorious Morn”—Dow

At the evening service Mr. Clokey's cantata “For He is Risen,” and anthems by Baumgartner, Gaul, and Dickinson were given.

HAMLIN HUNT

PLYMOUTH—MINNEAPOLIS, MINN.

“Ave Maria”—Bach-Gounod

“Alleluia”—Russian

“O Anxious Hearts”—Trad. Spanish

“Easter”—Dickinson

Violin, harp, and trumpet were used with all organ numbers.

A. LESLIE JACOBS

WESLEY M. E.—WORCESTER, MASS.

“Lo the Tomb is Empty”—Broome

“Jesus Christ is Risen”—XI Cent.

“Alleluia”—Kopolyoff

MRS. T. F. KLINEFELTER

FIRST M. E.—WAYNESBORO, PENNA.

Frysinger—Song of Joy

“Easter Song”—Dickinson

Loveland's “Rabboni”

“They Have Taken Away”—Stainer

Milligan—Allegro Jubilant

Becker—Song of Seraphim

Sheppard—Recessional

N. LINDSAY NORDEN

FIRST PRES.—GERMANTOWN, PENNA.

Pease—March

Sears—Legende

“In Joseph's Garden”—Trad. Spanish

a. “Hosanna”—Granier

b. “Be Comforted”—Fisher

EVERETT TUTCHINGS

FIRST PRES.—YONKERS, N. Y.

Leroux—Ave Maria

v.c.h.o. Ganne—Extase

Dickinson—Exaltation

“Behold the Dawn”—Matthews

“Light's Glittering Morn”—Parker

“Beyond the Starry Skies”—Gilbert

FIRST PRES.—JOHNSTOWN, PENN.

Pease—March

Sears—Legende

“In Joseph's Garden”—Trad. Spanish

a. “Hosanna”—Granier

b. “Be Comforted”—Fisher

EVERETT TUTCHINGS

FIRST PRES.—YONKERS, N. Y.

Leroux—Ave Maria

v.c.h.o. Ganne—Extase

Dickinson—Exaltation

“Behold the Dawn”—Matthews

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“Light's Glittering Morn”—Parker

“Beyond the Starry Skies”—Gilbert

FIRST PRES.—JOHNSTOWN, PENN.

Pease—March

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Recitals & Entertainment

Dickinson's Historical Recitals

Complete Programs of the current Lecture Recitals given by Dr. Clarence Dickinson in New York City

GLANCING through the following programs by Dr. Dickinson, given Tuesday afternoons in Union Theological Seminary, is sufficient to gain an impression of the general fields of literature covered in the programs. But readers who want to gain the best results from a study of these programs will have to work as hard in reading them as the compiler of these columns had to work in presenting them here.

The 1931 February lecture-recitals had for their general title *The Worlds we Live In*. The key to the abbreviations indicates the music machinery employed, and is given herewith complete. We follow the usual T.A.O. technic of printing; readers will readily identify vocal music by the quotation marks and instrumental by their absence; vocal and instrumental numbers in this list (or anywhere else in the pages of T.A.O.) without any indication as to the voices or instruments performing it are invariably chorus and organ, as all others are definitely indicated.

WORLD OF THINGS

Organ, harpsichord, soprano, baritone, and chorus were employed for this program; the chorus of 48 voices included 20 sopranos, 12 contraltos, 8 tenors, 8 basses.

Representation of Things through Imitation: "Battle of Marignan," Clement Janneau; Johann Kuhnau, Biblical Sonata on David and Goliath; h. Rameau's The Hen, Daquin's The Swallow, and Dantrieu's The Fifers.

Gratification in Things: duet, "The Coffee Cantata," Bach.

Humorous Outlook on Things: h. Couperin, Fete of the Ancient Minstrels; b. "Tom Filuter and His Man," Lord Berners.

Satirical Outlook on Things: s. "It's all the Wind," Bach; b. "Song of the Flea," Moussorgsky.

Tyranny of Things: Chasins, Rush Hour in Hong-Kong.

Ephemeral Character of Things: "Ah how Fleeting," Bach.

Spiritual Quality in the Things of Nature: Wagner, Waldweben.

Symbolic Perception of Eternal Hope and Promise: "Sunrise," Taneyef.

WORLD OF PEOPLE

Organ, 2 violins, cello, soprano, tenor, and chorus.

Formal Association: Moussorgsky, Kiew Processional (with Chimes).

Folk Association and Diversion: s. "Nightingale," from Kentucky Mountain tunes; s. "Nightingale Lane," Barnett; 2v, c, o. Traditional Old Dances.

Sentimental Associations: t. "The Gentle Maiden," old Irish.

Notable Musical Tributes to Persons and Associations, 2v, c, o. Couperin, Apotheosis of Lully; s. "O Hall of Song," Wagner; Liszt, Ad Nos ad Salutarem Undam.

Sentimental Tribute to Persons and Places: t. "London," Cyril Scott; "Serenade," Lassen; Bach, Arioso Do Stay Here; s. "Little Shoes are Sold," Pyrenes folksong. Consciousness of Humanity's Oneness and Interdependence: "Lord's Prayer," Apletscheif; Franck, Piece Heroique; "Psalm 150," Franck.

DREAMS AND IMAGININGS

Organ, (Mrs. Charlotte Mathewson Lockwood), piano, 2 French horns, soprano, baritone, chorus.

World of Faery: Mendelssohn, Midsummer Night's Dream.

Lover's Dream: s. "Juliet's Song," Gounod.

Imagination and Symbolism: f. Beethoven, Andante; s. "Have you Got a Brook," Dickinson.

Power of Imagination Invoked by Music: b. "Revenge Timotheus

Cries," Handel; o, f. Dickinson, Intermezzo (*Storm King*).

The Uncanny, Demonical: p, o. Bax, Devil that Tempted St. Anthony; "Bells of Strassburg," Liszt.

Whimsical: s. "Dream Pedlar," Dickinson; b. "Donkey," Alexius Baas.

Dreams of Eternal Blessedness: Wolf-Ferrari, Dance of the Angels; "Easter Song of the Angels," Liszt.

THE MYSTIC WORLD

Organ, violin, contralto, quintet (vocal), women's choir, chorus.

Conception of Life as Eternal: o, v, w. "Symphonic Canon," Karg-Elert.

This World Forgotten: v. Cyril Scott, Lotus Land.

The Seer: q. "Star in the East," Rimsky-Korsakoff; v. Suk, Life and Dreams.

Symbolic Union with God: q. "Cherubin Song," traditional Greek. Soul's Response to God's Love: c. "Advent," Vera Ward; "Surrender of the Soul to Everlasting Love," Cornelius; v. Ernest Bloch, Sanctification; q. "O Hear He," Arkhangelsky.

Mystical Perception of the Significance of the Incarnation: c. "Still There is Bethlehem," Dickinson.

Mystical Oneness with Christ: Wagner, Parsifal Prelude; "Hymn of Jesus," Holst.



FARNAM SERIES

FOUR PROGRAMS OF MODERN ORGAN MUSIC IN JANUARY

It is given to but few men to have a school of pupils of such loyalty that one's work is certain to be carried on precisely as planned, irrespective of even the great destroyer death. When Mr. Farnam planned his 1930-31 recitals he was, as usual, merely expressing his own idealism in organ music—for those who agreed with him. There was no thought of concession to a public, no endeavor to please anybody, no sacrifice of ideals. Mr. Farnam merely sought the things that interested him, that seemed worthy of attention, and planned them for these programs.

Hence there is very unusual interest in the following four programs which Mr. Carl Weinrich played at the eight recitals on Sundays and Mondays of January.

It will be noted that two works of very great length (both of which were favorably reviewed in these pages when they first appeared) were considered by Mr. Farnam worthy of a place on his master-programs. The nations represented are interesting: one German, three Americans, four French, five British.

The program-booklet credits J. M. Dent's Dictionary of Music and Musicians for much of the biographical materials presented. Four Bach programs are to be played at the eight recitals in April, which presumably complete the programs planned by Mr. Farnam.

It was with considerable interest that the first recital was heard. Mr. Weinrich has chosen to appear for the remainder of the current season as a pupil and disciple of Mr. Farnam, and there are many evidences of Mr. Farnam's teaching.

There is in Mr. Weinrich the specialized use of the sforzando effect obtained from the crescendo shutters—virtually the only sforzando obtainable as yet from the organ; there are also the usual attention to registration, the highly developed color sense, and complete independence from the hampering traditions of organ playing. What is beautiful is all right; what is not beautiful is all wrong. And beauty is emphatically more than color-deep. Mr. Weinrich's future is limited only by his ability to work, and his ability to hear his own music.

His first recital proved that he could bring out those beauties that were more than color-deep without being deaf to those other beauties which are but on the surface. Let him no longer concern himself with what others may think of his work but consider only what he himself shall think of it; like Mr. Farnam, let him be his own standard.

It is an unusual service Mr. Farnam had planned in presenting modern organ music, a service that can be of virtually equal interest under the expert hands of Mr. Weinrich. Members of the profession who attended this interesting series suffered no tortures of any kind at the hands of this expert young player, for he merits all the good that can be said for any true artist.

We herewith present the complete programs, with all the analytical notes just as Mr. Weinrich present-



INVITING THE RECITALIST?

The attractive setting and ornate console of the Hall Organ in the Seamen's Church Institute, New York City, would inspire any recitalist to his best efforts. Here is just another example of the increasing opportunities offered the profession through the activities of our organ builders and the world about us. Photo by courtesy of the Hall Organ Co.

ed them in the program-booklet, which in turn is the way we presume Mr. Farnam had prepared them. The notes are of special interest to the profession. Publisher is given in each case.

—JANUARY 4-5—

E. D'ARBA: *Variations sur un Theme Russe*, Fm (Chester). D'Arba, composer and concert organist, was born in London of British and Italian parentage, studied in London and in Leipzig (under Karl Straube, Max Reger, etc.) Compositions chiefly orchestral, organ, and vocal.

CHARLES TOURNEMIRE:
Suite No. 2, l'Orgue Mystique, Immaculate Conception B.M.V. Cycle

de Noel: Prelude, Offertory, Elevation, Communion, Postlude (Heugel). Tournemire was born in Bourdeaux, January 22, 1870. Pupil of Franck, but more independent in style than his other pupils (e.g. P. de Breville and Samuel Rousseau). Organist at Ste. Clotilde, Paris, since 1898. In the preface to his monumental undertaking, *L'Orgue Mystique*, Tournemire says, "Plain chant is an inexhaustible source of mysterious and splendid lines," and adds that "in these pieces endeavors have been made to maintain the infinite suppleness of its phrasing, its unmatched suavity, its mystical depth."

MARCEL DUPRE: *Cortege et Litanie* (Leduc). Dupre, organ

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virtuoso and composer, was born in Rouen, May 3, 1886, of a family of musicians and organists. His musical imagination in polyphonic composition makes him one of the greatest improvisers that ever existed.

LEO SOWERBY: *Choral Prelude on a Calvinist Hymn* (Boston). Sowerby was born in Grand Rapids, Michigan, May 1, 1895. In 1921, he went to Rome as holder of first fellowship in music at the American Academy in Rome. He has followed modern tendencies, though not to the latest extremes. He himself "claims affinity with the Franck-d'Indy school."

T. TERTIUS NOBLE: *Fantasy on a Welsh Tune Ton-y-botol* (Schmidt). Noble was born in Bath, England, May 5, 1867. Organist at York Minster 1898-1913. Organist at St. Thomas's, New York, since 1913.

—JANUARY 11-12—

OLIVER HORSLEY GROTCHE: *Fantasia in Fugue Form, Four-voice Fugue Gm, Four- to Six-voice Fugue Fm, Four-voice Fugue A, Five-voice Fugue F* (published privately).

"I see the Four-fold Man. The Humanity in deadly sleep. And its fallen Emanation. The Spectre and its cruel shadow. I see the Past, Present and Future, existing all at once Before me; O Divine Spirit, sustain me on Thy wings!"

—Jerusalem (Blake)

Dr. Gotch is by profession a consulting physician in London, but music is the ruling passion of his life. His compositions include many works for piano, organ, orchestra, chamber music of all kinds, songs, etc.; employing almost all the usual media of musical expression except opera. He is entirely self-taught.

JEAN ROGER-DUCASSE: *Pastorale F* (Durand). Roger-Ducasse was born in Bordeaux in 1875. This remarkable composition, his only published work for the organ, is founded upon a single theme of a pastoral nature. The original intention of the composer was to write a single piece of but three or four pages, but at the solicitation of friends, who suggested a further development, he achieved a great masterpiece of organ literature. Its charm lies in its delicate fancy, graceful sallies for flute stops, scintillating scherzo movement, and the reverie following the stormy climax. In addition to this, it is a rare example of the felicitous and inspired

use of varied contrapuntal resources, and calls for registration effects of exceptional color and contrast.

MARCEL DUPRE: *Toccata on Ave Maris Stella* (Novello).

LEO SOWERBY: *Requiescat in Pace* (Gray).

CHARLES TOURNEMIRE: *Suite No. 35, l'Orgue Mystique, In Assumptione B.M.V., Cycle Apres la Pentecote, Prelude, Offertory, Elevation, Communion, Paraphrase-Carillon* (Heugel).

—JANUARY 18-19—
CHARLES TOURNEMIRE: *Elevation, Communion and Paraphrase et Double Chorale, Suite No. 17, l'Orgue Mystique, Cycle de Paque, Dominica Resurrectionis* (Heugel).

MARCEL DUPRE: *Symphonie Passion, Nativite Adest Fidelis, Crucifixion, Resurrection Adoro te Devote* (Leduc).

BRUCE SIMONDS: *Prelude in VII Mode on Plainsong Iam Sol Recedil Igneus* (Oxford). Simonds was born in Bridgeport, Connecticut, in 1895. He has studied with Horatio Parker, Harry Benjamin Jepson, Vincent d'Indy and Tobias Matthay. Since returning to America, he has toured exclusively as a pianist.

ERNEST AUSTIN: *The Land of Beulah and the River of Death, Part XI, Pilgrim's Progress* (Larway). Austin was born in London, December 31, 1874. Was in business until the age of thirty-three, when he took up the profession of music. Practically self-taught. His works are of modern type and show a considerable feeling of true poetical accentuation.

LOUIS VIERNE: *Finale from Fifth "symphony"* (Durand). Vierne was born in Poitiers, in 1870, studied with Franck and Widor. Organist of Notre Dame since 1900. His five organ "symphonies" are works of great breadth and brilliant color.

—JANUARY 25-26—

ERNEST ZECHEL: *Two Choralpreludes: on Bach's Night's Darkness Falleth, and on Bach's Have Faith in God* (mss.). Born in Indiana of American parents in 1890. Studied in New York, Italy, and London. Is at present teaching in the composition department of the Curtis Institute of Music. His major works have been in the fields of church music and song.

SIGFRID KARG-ELERT: *Chaconne from Chaconne Fugue Trilogy and Choral, Op. 73, Bfm*,

Introduction, Chaconne Theme and Ten Variations, Cadenza, Chaconne Theme and Twenty-five Variations, Epilogue (Novillo). Karg-Elert was born in 1879. His compositions include works on a very large scale. Recently he has been writing shorter impressionistic pieces, which utilize the tonal effects of the modern organ to a remarkable degree.

CHARLES WOOD: *Four Choralpreludes, Old 137th Psalm, Psalm 23, Old 104th Psalm, Old 25th Psalm* (Stainer & Bell). Wood was born at Armagh, June 15, 1866, died July 12, 1926. All his music is characterized by great originality of treatment.

CHARLES TOURNEMIRE: *Suite No. 5, l'Orgue Mystique, Circumcisio Domini, Cycle de Noel, Prelude, Offertory, Elevation, Communion, Fantaisie et Choral* (Heugel).

MARCEL DUPRE: *The World Awaiting the Savior, introducing Plainsong Melody Christe Redemptor Omnium, from Passion Symphony* (Leduc).



Recital Selections

THE AIM of this department is not to show how to make-up a recital program, for the art of program-making is but rarely exemplified; nor is it to give news about recitalists, for recitals are of such frequency as to be no longer classifiable as a matter of news. The sole aim is to supplement the work of our Music Review department and show, in contrast to what our Reviewers think, what the profession itself does. We exclude from these columns the commonplace things whose recitals performances are matters of countless and tiresome repetition, and endeavor to devote all the space here to the current items of organ repertoire on which the profession writes an emphatic endorsement not by word but by deed.

*Recitalist gave the builder the courtesy of credit on the program.

†Complete program begins herewith.

RALPH H. BRIGHAM
GRACE M. E.—ROCKFORD, ILL.

Flotow—Stradella Overture

Kreisler—The Old Refrain

Handel—Water Music

Swinnen—Chinoiserie

Yon—L'organo primitive

Dethier—Barcarolle

Dubois—March Heroique

DR. CLARENCE DICKINSON
MEMORIAL HOLY CROSS—READING, PA.

†Andriessen—Organ Choral

Brahms—Lo, How a Rose

"List to the Lark"—Dickinson

"Musette"—Dickinson

Purcell—Trumpet Tune

Massenet—Angelus

Lecture—Dr. Dickinson

Bach—Choral Prelude and Fugue

Bach—Bandinerie
Bach—Do Stay Here
“Shadows of Evening”—Dickinson
Franck—Piece Heroique
Dickinson—Romance
MacDowell—Humming Bird
Trad. Dutch—Old Lullaby
“While Shepherds Watched”—Dickinson
Dethier—Christmas
The vocal works by Dr. Dickinson were sung by 115 voices, the combined choirs of Holy Cross and Salem U. B., Ira M. Ruth and John Duddy, organists-choirmasters.

FREDERICK C. FERINGER
FIRST PRES.—ELLENBURG, WASH.

†Gabrieli—Canzona
Byrd—Pavane
Dandrieu—Muzette
Buxtehude—Fugue C
Handel—Concerto
Bach—Toccata and Fugue Dm
Yon—Hymn of Glory
Brewer—Echo Bells
Bonnet—Romance sans Paroles
Rogers—Adagio, Scherzo, Finale.

*ALEXANDER McCURDY
COVENANT PRES.—HARRISBURG, PENN.
Dedicating 3-m Casavant

†Reger—Toccata Dm
Delbruch—Meditation
Schumann—Sketch Df. Canon Bm.
Karg-Elert—Legend of the Mountain
Bach—Prelude and Fugue Em
Handel—Largo
Vierne—Scherzo. Cantabile. (2nd)
Widor—Toccata (5th)

FREDERICK STANLEY SMITH
COMMUNITY CHURCH—PINEHURST, N. C.
Guilmant—Preludio (3rd)
Smith—Introspection
MacDowell—To a Water Lily
Yon—Gesu Bambino
Schminke—Marche Russe
Handel—Aria (10th Concerto)
Londonerry Air
Smith—Spring Morn
Boex—Rustic Dance

ADOLPH STEUTERMAN
CALVARY EPISCOPAL—MEMPHIS, TENN.
75th Recital

Wagner—Vorspiel Lohengrin
Jacobs—Vendanges
Pierne—Guardian Angel
Bach—Heut triumphiret Gottes Sohn
Bach—Wachet auf
Stoughton—Isthar
Guilmant—Allegro Assai (4th)
Massenet—Angelus
Tombelle—March Pontificale

DR. LATHAM TRUE
CASTILLEJA SCHOOL
American Composers

†Martin—Chaconne
Bingham—Pioneer America: 2 Mvts.
Sowerby—Comes Autumn Time
True—Two Preludes
Cadman—Land of Sky-blue Water
Warner—Serenity. Prelude Tragique.

ERNEST WHITE
ST. JAMES’—PHILADELPHIA, PENN.

February 3

†Jacob—Les Heures Bourguignonnes
Vierne—Divertissement

February 10

Vierne Program
†Carillon (Pieces in Free Style)

Scherzetto

Berceuse

Lied

Westminster Chimes

February 17

†Wood—Old 136th Psalm Tune

Parry—Martyrdom Tune

3 Meistersinger Selections

February 24

†Couperin—Fugue on Kyrie

Walther—Jesus Priceless Treasure

Byrd—A Gigg
Couperin—Soeur Monique
Pachelbel—Good News from Heaven

HOMER P. WHITFORD
DARTMOUTH COLLEGE
Stoughton Program

†Within a Chinese Garden

Dreams

Saki (Persian Suite)

Enchanted Forest

Idylle

March of the Gnomes

Nevin Program

†Song of the Hunters

Twilight Memories

Carnival

Song of Sorrow

L'Arlequin

Will o' the Wisp

Kinder Program

†Berceuse

Jour de Printemps

Moonlight

In Springtime

Souvenir

Toccata

Prof. Whitford planned these programs for the benefit of the students during the trying days of the midwinter examinations.

MISS NESTA L. WILLIAMS
MISSOURI METH.—COLUMBIA, MO.

†Dubois—Meditation

Mulet—Thou Art the Rock

Rogers—Intermezzo (1st)

Bach—Toccata and Fugue Dm

Dupre—Adoration. Final.

Volga Boatmen

Londonerry Air

Widor—Toccata (5th)

A series of recitals was given in conjunction with the University “Primarily for the purpose of affording relaxation to students” during the examination season.

*WALTER WILD
CLINTON AVE. CONG.—BROOKLYN, N. Y.
First Program

Handel—Allegro (G Concerto)

Widor—Andante. Scherzo. (4th)

Liszt—Ave Maria

Bach—Toccata and Fugue Em

Russell—Bells of St. Anne

Yon—Primitive Organ

Schumann—Sketch Df

Guilmant—Scherzo (Son. 5)
Third Program

Handel—Second Concerto Bf

Bach—Adagio (Trio Son. 3)

Bach—Come Savior of Gentiles

Bach—Sleepers Wake

Widor—Allegro Cantabile (5th)

Franck—Piece Heroique

Salome—Cantilene Am

Yon—Gesu Bambino

Mendelssohn—Var. Our Father Which

Art

Fifth Program

Wesley—Choral Song

Bach—Allegro Moderato

Tchaikowsky—Andantino (4th)

Salome—Melody C

Hoyle—Scherzo Bf

Galeotti—Pastorale. Idyll.

Guilmant—Choral and Fugue C (5th)

Selections from other programs

Camidge—Concerto Gm

Guilmant—Pastorale (Son. 1)

Wolstenholme—Caprice F

Saint-Saens—Fantasie Ef

Karg-Elert—Harmonies du soir

D'Ervy—Vieille Chanson

Boellmann—Suite Gothique

Mr. Wild has been giving a series of recitals the 2nd and 4th Sundays of each month, beginning Nov. 9, at 4 o'clock. He uses vocal and instrumental soloists as assisting artists at each program.

HENRY F. SEIBERT

REFORMED—FLUSHING, L. I.

†Ravenello—Christus Resurrexit

Yon—Christmas in Sicily

Nevin—Will o' the Wisp

Mansfield—Concert Scherzo F

Mendelssohn—Song Without Words

Mendelssohn—Sonata 1

Sullivan—Onward Christian Soldiers

Schubert—Ave Maria

Bach—St. Anne Fugue

Boex—Marche Champetre

Dykes—Lead Kindly Light

Yon—First Pedal Study

*EDWIN ARTHUR KRAFT

TRINITY CATHEDRAL—CLEVELAND

Guilmant—Fugue D

Reubke—94th Psalm

Hollins—Scherzo

Bairstow—Evening Song

Tombelle—Toccata

McKinley—Cantilene

Seely—Arabesque

Grieg—March (Sigurd Jorsalfar)

GLADYS HOLLINGSWORTH

OUTDOOR ORGAN—SAN DIEGO, CALIF.

Program of Sonata Movements

Nevin—Marziale (Son. Tripartite)

Guilmant—Andante (4th)

Bach—Vivace (No. 2, Cm)

Elgar—Adagio Expressivo (Op. 28, G)

Harwood—Allegro Appassionata (Csm)

Widor—Scherzo (4th)

Vierne—Andante (1st)

Widor—Allegro (6th)

Other selections, besides the usual Bach, Widor, and Vierne, in her three guest programs of Dec. 30, 31, and Jan. 1, included:

Peele—Egyptian March

Bonnet—Romance sans Paroles

Ferrari—Watteau Picture

Rowley—Rhapsody Dm

Rubinstein—Kamennoi Ostrow

Noble—Elizabethan Idyll

Weitz—In Paradisum

Rowley—Fantasie of Happiness

Handel—Water Music

Boellmann—Fantasie Dialogue, Op. 35

German—Shepherd's Dance

ERNEST MITCHELL

GRACE CHURCH—NEW YORK

†Bach—Toccata and Fugue Dm

Baumgartner—Idyll

Tournemire—Mystic Organ (Book I)

Wagner—Lohengrin Prelude

Dupre—Toccata (Ave Maris Stella)

Karg-Elert—Mirrored Moon

Barnes—Chanson

Vierne—Westminster Chimes

ARTHUR POISTER

IMMANUEL PRES.—LOS ANGELES

†Reger—Now Thank We All

Byrd—Pavane

Bach—Fugue Em

Franck—Cantabile

Diggle—Toccata Giubilante

Dupre—Variations on a Noel

Johnson—Elfentanz

Reubke—94th Psalm

LUTHER THEODORE SPAYDE

CENTRAL COLLEGE—FAYETTE, MO.

Gigout—Grand Choeur Dialogue

Boccherini—Minuet A

Bach—Toccata and Fugue Dm

Goss-Custard—Gondoliera

Yon—L'Organ Primitivo

Clokey—Canyon Walls

Widor—Toccata (5th)

CHRISTIAN CHURCH—FAYETTE, MO

Buck—The Holy Night

Guilmant—Offertory on Christmas

Hymns

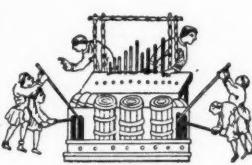
Yon—Christmas in Sicily

Dubois—March of Magi Kings

Lemare—Christmas Fantasia Antioch

Dethier—Christmas

Notes & Reviews



Editorial Reflections

Maintaining its Prestige

BUILDING the world's largest organ entails problems of its own. Perhaps many of us remember the fairly vigorous reply of General Dawes when the republicans were proving that even if the democrats did win the War they paid too much for it? General Dawes pointed out, in his own way, that they were winning a war, not buying and selling for a profit.

So it is at Atlantic City. They are building the world's largest organ, and the other fellows—builders who didn't get the contract, organists who weren't consulted in the stoplist, democrats, prohibitionists, and perhaps Methodists—are asking them to stop building the organ and let them do it.

There is no question as to what is the world's largest organ. It is being built at Atlantic City. I'm not unmindful of the assembled instrument in the Wanamaker store in Philadelphia; that is but an aggregation of organs, not an organ.

Mr. C. Seibert Losh says this will be more a Richards Organ than a Midmer-Losh. At last then we have the long hoped-for element of individuality in organ design. Does this relegate the builders to positions of lesser importance? Not at all. In our own little world the three or four organ-design architects, independent of organ-factory connections, include one or two organ architects, and in addition to these men there are dozens of others who have ideas worth buying; but their realm has been loosely defined and invaded by thoroughly incompetent and only too often thoroughly dishonest individuals whose only knowledge is how to work an or-

gan builder for a commission. They also know how to work one organ builder against another for a bigger and better commission.

In my examination of the organ in Convention Hall I was impressed with the skill with which everyone is devoting himself to the job of discovering solutions to new problems. There's not a man in the whole lot who has entertained the thought that something may some day be found to be impossible.

The smaller parts are being made in the Midmer-Losh factory at Merrick; the larger parts, including all the big pipes, are being

made by a crew of several dozen workmen in rooms set apart as an organ factory, surrounding the main organ chambers. One day when two of them had nothing worse to do they decided to count rings and determine the age of the tree from which one of the greatest pipes was being made. Mr. Brook stopped first; when Senator Richards reached four hundred years and the rings were growing painfully close he grew discouraged and stopped too.

The cost? Tremendous, of course. But Atlantic City's government has taken pride in "The World's Playground" — and is probably shrewd enough to realize that money spent on the Boardwalk, on Convention Hall, on the organ, is destined to come back again ten times over to every merchant, property owner, business man, employee and tax-payer in the city. It's not philanthropic interest in organs; it's good business. Prestige, once lost, is hardly ever regained. Atlantic City has set itself to retaining its well-earned prestige as an enjoyable, interesting, gigantic playground. Even at that, the City is taking the cheapest possible way of supplying music for its Hall; brass bands would cost infinitely more in maintenance. And there is still enough culture left in the old town to make the city government realize that mechanically-produced or amplified music is out of it and has no attraction for people of some degree of taste.

No, it's not an insane proposition. It's the sanest thing in the world for Atlantic City to do. They are fortunate they have Senator Richards to do it. He happens to know how, and to have an insatiable love of the game; fortunately he gets his profits elsewhere and the City isn't paying anything for him on that score. Nor is the organ industry. It behooves us to apply a little intelligence to our appraisals — and praise — of this undertaking.

Our Schedule

1st of month, copies delivered to subscribers in all States;
29th of preceding month, last mailing to local subscribers;
25th, first mailing to distant subscribers;
20th, last form sent to press;
15th, first form sent to press;
10th, closing date for normal matter needing limited space.
1st, all photographs and text matter requiring extensive space.
Photographs: squeegee prints only, mailed flat, with permission to use if copyrighted, cannot be returned if accepted for publication, person - at - console type not acceptable.

Programs and news items gladly accepted on their own merit.

T.A.O. is a cooperative journal published exclusively for the advancement of the organ profession and allied industries; anything that contributes to that end will receive the magazine's fullest support. The above schedule will be strictly maintained or partially ignored at the will of the Editors in carrying out the purpose of the publication.

Uncensored Remarks

A Column of Question or Opinion
on Things in General

GHIS MONTH'S "column" will consist of various short-shavings and unrelated items. Hoping it will not cause you more than the usual annoyance, here goes!

We all have heard the term War Department applied to church choirs. Judging from the cases of trouble that have come under my observation, I am inclined to the opinion that the two chief causes of the condition are: a—singer-directors who fail to realize that they are hired to work with their singers and organists, and not to patronize, insult, or bully-rag them; b—the meddling of church officers who would be better employed if occupied raising additional funds for the developing musical conditions.

Little can be done about the second cause, but tar-and-feathers might cure the bumptiousness of some of these singer-directors. Personally, I thank heaven, each and every day of my life, that I have never had to put up with a singer-director! Exceptions there are, but as a rule—Phfuiii.

* * *

If you have not yet seen the score of Deems Taylor's new opera "Peter Ibbetson," buy, beg, borrow, or steal a copy—if for no other reason than to study the amazingly versatile technic in modulation that Taylor exhibits! I doubt whether any opera extant shows a greater variety in chromatic modulation. More than that, every page is "good theater"—with all the action and propulsiveness that the term implies. If this opera does not prove to be the biggest native success to date—I will eat my last winter's felt hat (which I am still wearing).

* * *

Speaking of good theater, have you heard the story of Vincent Benet's answer to the ship reporter who asked Benet how it felt to write "John Brown's Body"? The author succinctly replied: "Just about like giving birth to a grand piano!"

* * *

Eugene Goossens is quoted as the sponsor of the following mighty thought: "The time will come when singers will be relegated to the orchestra and their voices used as orchestral instru-

ments. Something more than an opera will come out of the movement; the possibilities are endless." As a cynic once said, "Interesting, if true." Richard Strauss and other masters of the orchestra "relegated" singers to a secondary place, but the curious fact remains that few of their operas are active in opera house repertoire, while many of the scores of such misguided melody writers as Verdi, Puccini, Wagner, etc., continue to form the backbone of operatic fare! One hazards the thought that Mons. Goossens permits his love of the orchestra to muddy his gift of prophecy.

* * *

Along the same line of thought, and a most pregnant one for those organists who take themselves too seriously as educators, let me lift a few lines from the New York

Times. Consider this, from a dispatch from Vienna: "Above all it was a victory for Verdi. His melodies enabled the audience to forget their modern duty of listening only with their brains." And may I add that much of the modern seriousness writing for the organ not only can be heard (tolerated?) only by the brain, but almost demands the printed copy before the eye! All of which leaves the general public sitting out in the cold—"wondering what it's all about."

GORDON BALCH NEVIN

B. M. H. ORGAN—

The famous old Boston Music Hall organ is evidently at last assured a permanent home, for the Skinner Organ Co. is reported to have bought it. Mr. Searles had bought it for \$1500 and at his death it began to look as though it would have to be junked forever.

Of Interest to Readers

EVERY man owes some of his time to the profession to which he belongs, said Theodore Roosevelt. To those of our readers who are actuated by the same idealism these lines are presented.



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Teachers themselves are invited to take advantage of this for their pupils, sending subscriptions direct; if the teacher fails to do this for the student, the student may do it for himself, giv-

ing with his remittance the name and address of his teacher.



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are allowed a special rate only to our own subscribers, who wish to have their profession represented on the reading tables of the Public Library of their own City, and who donate a subscription to the Library because the funds of the Librarian do not permit of subscriptions to such magazines. Your local Library has many other professions represented. Yours is perhaps entirely neglected.

Send a subscription to your Public Library and we will send a reply postcard to the Librarian informing him who has donated the subscription; the reply half of the card is addressed to you and carries an acknowledgement of the subscription, which is signed by the Librarian and mailed to you direct.

If the public can gradually be informed of the best thought and practise of the organ profession, conditions will be vastly improved for all of us. Even if the busy reader does no more than look at the illustrations and read the captions under them, he will still be unconsciously undergoing the process of education regarding the organ and organist.



All of this means you. If you fail to do these three things, our profession is just that much hindered. But if you act upon all of them, if you enroll every one of your students, your friends, and your library, you than become a cooperating factor in spreading through the profession a deeper interest and a better practise, and through the public correct information along strictly professional lines. Success for all, failure for none. Each for each other, none for himself alone.

The American Organist, 467 City Hall Station, New York

WARREN D. ALLEN

SEASON OF RECITALS AT STANFORD
UNIVERSITY IN REVIEW

Again there comes the bound volume of recital programs given by Prof. Allen in Stanford University, California, rated as one of the most beautiful university properties in the world.

The booklet covers 72 programs, and the following guest artists gave one program each: Ethel Sleeper Brett, Marcel Dupre, Leslie Grow, Edward T. Kelly, Ruth L. Savage, and James H. Shearer. Prof. Allen's synopsis of his own recitals is:

65 compositions by 14 German composers, plus

45 compositions by Bach;

52 compositions by 32 American and Canadian composers;

52 compositions by 25 French composers;

20 works of 9 Russians;

16 pieces by 14 Englishmen;

11 works of 10 Italians;

5 pieces by 4 Scandinavians;

9 works by other nationalities.

109 composers;

275 compositions.

A list of selections played by Prof. Allen in last season's recitals will be found in the page of recital selections. The organ at Stanford has an interesting series of episodes behind it. It was started in 1901, built by Murray M. Harris, loaned to a Convention in San Francisco in 1903, erected at Stanford in 1904, damaged by earthquake in 1906, taken down, stored, then erected in Assembly Hall, re-erected in Memorial Church in 1915; two registers and a new con-

sole added in 1925, and a move is now underway to gain funds to build the Solo Organ to complete the instrument, a step allowed for when the 4m console was purchased.



“GOLDEN RULES”

BY WHICH AN AUDIENCE PERFECTS
ITS CONCERT DEPARTMENT

In the thought that the six “golden rules” promulgated by Mr. Arthur Bodanzky of the Metropolitan Opera House, New York, and delivered by Mr. Bodanzky at the annual dinner of the Bohemians when he was guest of honor, can be effectively used by organists who give weekly recitals in their churches, we reproduce the “rules” as reprinted in the New York Times.

No member of the audience shall be permitted to take his seat until after the performance has begun. All doors will be kept open to admit street noises, with the aim of so obliterating the overture that the musicians will be able to rest during this period.

New subscribers are urged to make a thorough test of the clatter-producing qualities of the opera chairs. (Old subscribers will not need this reminder.) A conductor immersed in the “Meistersinger” prelude derives from the sound of dropping seats behind him the precise stimulus needed for an inspired reading of the brawl scene in the second act.

Ladies may cooperate further by purchasing bags with a smart snap, preferably tuned in harmony with the orchestra.

It shall be obligatory for every listener to buy a libretto—not to read but to rustle. The gentle flutter of thousands of pages is particularly appropriate during the garden love duet in “Tristan.”

Those who are accustomed to late dinner or early supper are entreated not to change their habits on opera nights. Rather, the management has arranged to give every other performance in reverse—first act last, last act first—so that in the course of a season—it is hoped—every subscriber will have the opportunity of hearing at least one complete opera.

And finally, talk freely—this is the opera, not a golf links.

—DITSON—

The Theodore Presser Co. has purchased the publication business of the Oliver Ditson Co. The Ditson music-instrument business continues under the name Ditson Distributors Inc.

S. DUNSTAN'S

College of Sacred Music

In affiliation with Brown University, the College offers a course leading to degrees of A.B. and Mus.Bac. The course is designed especially to meet needs of students desiring careers as church choirmasters and organists. The College has at its disposal all the facilities of Brown University, including Pembroke College for Women; all academic work, such as English, modern languages, History, Science, etc., will be done in the regular University courses. The College will offer courses in Musical Theory (Harmony, Counterpoint, Canon, Fugue, Form); Improvisation; Organ-Playing; Organ-Construction; Chamber-Music; Choir-Training and Organization; Sunday-School Music; courses in the History of Music; Hymnology and Plainsong; Liturgics; Theology, the Bible, the Psychology of Worship and Worship-Forms; Pageantry; Church Art and Architecture. In the chapel of the College students will have opportunity for laboratory work in actual service-playing, under expert criticism. Demonstration work in choir and voice training will be provided through the Choir-School of the College, and the two professional choirs maintained by the College.

For fuller information and catalogue, address

The Rector, REV. WALTER WILLIAMS, 84 Benefit Street. PROVIDENCE, R. I.

William H. Barnes

Organ Architect

Advice and suggestions furnished to intending purchasers of new organs. More than forty organs have been built in various parts of the country from specifications and under the supervision of Mr. Barnes with entire satisfaction to the churches. Inquiries invited.

Concert Organist

Organist and Director of Music, First Baptist Church, Evanston, Ill. Dedicatory Recitals a specialty, usually accompanied by a discussion of the tonal structure of the organ. If the purchase of an organ is contemplated, consult Mr. Barnes, who will save you time and money.

Address: 1104 South Wabash Ave., Chicago, Ill.

CHURCH MUSIC
BOOK FOUR OF NORTHWESTERN
UNIVERSITY SERIES

The Problem of Music in the Church, by Waldo Selden Pratt, Mus. Doc., is the fourth in a series of booklets published by Northwestern University for free distribution where they will do the utmost good in the cause of church music. From the 16 pages of this interesting booklet we make a few quotations. On the subject of buying an organ, Dr. Pratt says, "The practise . . . of giving the contract to the one apparently offering the most organ for the money is natural enough, but is not always fortunate." Price-cutting prevails in every industry and is not to be greatly worried about; however, the more we can eliminate it, the better will it be for everybody concerned.

Dr. Pratt gives emphasis to the ability of a company or an individual to carry on a constructive and adequate advertising program over a period of years, in pointing out that "the initial question is as to the business standing of the makers, and their ability to fulfill contracts," and lays wholesome stress on the error of purchasing committees in being influenced by large organs, which naturally are finely finished and of commanding effect, for he warns the purchaser to inspect and be influenced chiefly by organs "of about the size in view."

"No organist," says Dr. Pratt on another important subject, "can work well with some fussy and opinionated person or coterie forever at his elbow and meddling with what he does," and for the organist in charge of the music of a church he requires that he "should be free from officious and petty interference."

"A narrow professionalism in music for its own sake," says Dr. Pratt, is a "misleading impulse." Undoubtedly every serious church organist must often ask himself the question as to where good music leaves off and "narrow professionalism," begins in the ever upward and purely theoretical trend of his own tastes—as opposed to the purely musical tastes and comprehensions of his congregation.

Two more quotations:

"The prelude deserves fuller recognition than it sometimes receives. As the opening of the service it merits decorous attention from minister and congregation . . .

"What is called the postlude in most churches is a glaring incongruity, treated by minister and people with scorn. Either popular

habits should be reformed or postludes should be given up."

MUELLER TO PRINCETON

Mr. Carl F. Mueller, an organist who has prepared himself as thoroughly for his choir work as for organ-playing, and whose choral activities in the east are rapidly bringing him increasing fame, has been appointed to Princeton Seminary to organize and conduct a men's chorus, with instruction in choir routine.

—ORCHESTRAL WORK—

The Salzburg Orchestral Academy, founded in 1929, at Salzburg, Austria, offers complete courses for those who wish to prepare themselves for the work of the orchestral conductor.

—YERRINGTON—

It is a pleasure to note that Mr. H. L. Yerrington, whose 50th anniversary recital was noted in our February issue, has had his persistence rewarded and since 1928 has been enjoying the 3m electric-action organ, the outgrowth of the old instrument.

—KILGEN CONTRACTS—

In addition to recent contracts awarded to Kilgen and noted in other columns, the following are reported:

Augustinian College, Washington, D. C., 2m for the Chapel gallery, the organ to be "a duplicate of the Kilgen Organ in St. Callistas' Church, Philadelphia."

Academy Chapel, Syosset, N. Y., 2-19, with mahogany case.

Lady of Grace Church, Chicago, 2-20. South Boston Baptist, Boston, 2-20 for the new building, April delivery.

Sidney Street Presbyterian, St. Louis, 3-51, the gift of the Peters Estate. The organ will include three Ripieni, Chimes, and Harp.

First Scientist, Denver, 2-20 with Chimes.

St. Denis Church, Fort Fairfield, Maine, 2-15, with provisions for five more registers to be added later.

St. Paul's Lutheran, Appleton, Wisc., 3-41; W. C. Webb, organist. There will be three Ripieni, Harp, and Chimes.

St. Michael's R. C., Elizabeth, N. J., 3-56, with three Ripieni (including one 4r carried to the Pedal), Harp, and Chimes.

The Kilgen office reports "the month of January proved to be one of the most active of the past twelve months."

—CHRISTIAN—

March 6 Palmer Christian dedicates the Skinner in Sevarance Hall, Cleveland; March 7 he is soloist with the Detroit Symphony (for the third time); and March 15 and 16 he has a recital and masterclass in Lincoln, Neb., for the M.T.A. convention. Jan. 9 and 10 Mr. Christian was soloist with the Chicago Symphony and played the Delamarer Concerto in E. Two of Mr. Christian's students were featured in recital at the University of Michigan recently, Rexford Keller and Philip E. La Rowe. Feb. 18 Wm. E. Zeuch of Boston was guest organist at the Twilight Recital Series.

FREDERICK SCHLIEDER

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Palmer Christian

"His skill throughout was nothing short of astonishing, and he was justly rewarded by a delighted audience."

Such organ playing as Mr. Christian delivers
has done much toward making organ
recitals more popular."

(From a review in *The Musical Courier* covering Mr. Christian's appearance with the Chicago Symphony Orchestra in Chicago.)

Management: Bogue-Laberge Management, Inc., 250 W. 57th St., New York

—SEIBERT—

"The most representative Lutheran institution in the east," Muhlenberg College, Allentown, Pa., has engaged Henry F. Seibert, New York, to dedicate its Skinner organ on May 28. The engagement comes to Mr. Seibert through his successful work in directing the music of and playing a recital for the Reformation Festival held last year in Westchester County Center, before an audience of 3500. In addition to his weekly recitals in Town Hall, New York, Mr. Seibert's recital engagements of recent dates include: Converse College, Spartanburg, S. C., Feb. 16; Davidson College, Davidson, N. C., Feb. 18; York, Pa., March 2; Sinking Spring, Pa., March 3.

—A LESSON—

The musicians of a community enlisted the support of more than 500 local choristers in a great festival of music—and then squandered about \$3000 on high-priced soloists so that what would have been a tremendous success turned into a failure, all through the mismanagement and lack of judgment of a few.

—LEET LECTURES—

Mr. Leslie N. Leet, works manager of the Aeolian Company's organ factory at Garwood, N. J., has prepared two lectures for presentation before music clubs and like organizations. One deals with organ building, and is illustrated by "a very elaborated demonstrating device"; the other deals with "Acoustics of the Sound and Percussion Instruments of the Orchestra," and is illustrated with three dozen orchestral instruments which Mr. Leet himself plays, "being an indifferent performer on all of them," as he puts it. His first lecture was given at Columbia University, and he has been engaged for three lectures during the coming summer convention of the Interlocken camp.

—HARTLINE PUPILS—

Carroll W. Hartline, Reading, Pa., presented twelve of his organ pupils in two recitals in Trinity Lutheran.

Fraternal Notes

The publishers will be glad to record, as a matter of history and as concisely as possible, the activities of the various organizations; their full record and programs will be found in the pages of their respective official organs.

—FORT WORTH A.G.O.—

Mrs. Q'Zella Oliver Jeffus was hostess at the Jan. 19 dinner of the Chapter which preceded the Trinity Church recital when Mrs. Jeffus played works by Gaul, Nevin, and Yon, and Florence Anderson and Billy Muth followed with works by Boellmann, Saint-Saens, DeLeone, and Goldmark.

—NEW YORK N.A.O.—

Feb. 23 the members visited St. Bartholomew's for a demonstration and description of the enlarged Skinner by Dr. David McK. Williams, and Ernest M. Skinner showed the motion pictures he took last summer in California.

—N.J.N.A.O.—

May 19 has been set for the State Rally at Camden, when one of the program features will be Dr. Henry S. Fry's Camden Musical Art Society.

—WE HOPE NOT—

The church has turned to circus methods and the loud-crier. According to the newspapers, the carillon in Riverside Church, New York, "is heard miles away." The Times wisely adds, "The recital was heard best at a distance of ten city blocks or more." And this is supposed to attract cultured people to church. One headline said the thing could be heard "8 miles." A correspondent in the Times asks why any institution should be permitted to "add to the noise of the city" merely in an effort to advertise itself. What sounds all well enough to gullible tourists over the marshes of Holland becomes an entirely different matter when forced upon thousands of city dwellers every day of their lives.

Thanks to the ingenuity of certain of our American manufacturers, true carillon music—that is really musical—is now possible from the church tower, and is produced, as church music ought to be, by the organist of the church, seated at the organ console. This music is not made to be the "biggest and loudest" in the world, but to be the most musical possible with bells.

—CURTIS INSTITUTE—

Mr. Josef Hofmann, director, announces the appointment of Mr. Fernando Germani to the organ faculty, to begin his new duties next September.

—MARR & COLTON—

Among recent installations announced by Marr & Colton Co., for N. Y. State are: Auburn, St. Alphonsus' R. C., 3m. Penn Yan, First Baptist, 3m. Geneva, North Presbyterian, 3m. Akron, First Baptist, 3m & Echo. Jamestown, St. James' R. C., 2m. Farnham, Lutheran Church, 2m. Suffern, Christ Lutheran, 2m.

...Harp!

Under the command of a finger the throbbing tone swells forth—full throated, mellow and with an individual beauty all its own. . . . Does your stop list include a Deagan Harp-Celeste? . . . This unique effect may be added at a nominal cost to any organ now installed or building. . . . Your organ builder will be glad to give you full details.

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TAYLOR OPERA—

The new Deems Taylor opera, "Peter Ibbetson," has been in rehearsal at the Metropolitan Opera, New York City (who paid Mr. Taylor \$10,000 on a commission to write a second opera) and is acclaimed as even a more delightful work than his first opera. Copies of the first-edition piano-vocal score are still obtainable (J. Fischer & Bro., publishers) for those who treasure first editions. The first performance was completely sold out weeks in advance of the date.

For the premiere at the Metropolitan the audience accorded the work tumultuous applause of a sort that is not often witnessed anywhere. Two of the chief critics seemed disappointed that Mr. Taylor did not go far afield and write something astoundingly unheard of. The search for novelty at any cost has not yet produced any music of sterling value. Mr. Taylor evidently chose the more difficult task of doing "the same old thing" in an uncommon way. The audience said he had succeeded. We hope he has. Time will tell.

Time, not individual opinion, always settles the question of an opera's merits. Personally we found it a marvelously interesting orchestral score, fit to rank with the best of them, and devoid of moments where the composer had lost control of either his intelli-

gence or his discretion. We wish he could have broken with tradition and allowed his characters to say their simple "yes" or "no" without requiring them to sing phrases of but a word or two, reserving singing for weightier matters.

The first act did not command enthusiasm, largely for lack of interest in the presentation of the drama. We had, as we always have in opera, singers trying also to be actors; to make matters worse, pronunciation afforded no help at all. So the opera had to drift along on its music alone till

the drama could make itself felt through its scenery and stage-settings. It did. And Deems Taylor's "Peter Ibbetson" ended in triumph, at least to our minds and moods.

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CHILDREN'S CHOIRS

NEW BOOKS BEING PREPARED FOR
EARLY PUBLICATION

The book published by Gray and written by Miss Elizabeth Van Fleet Vosseller setting forth the methods and work of the Flemington Choir Schools has been completely sold out. Under pressure of repeated demand Miss Vosseller is already at work on further books dealing with the practical methods of children's choir work.

A volume to be available within the next few months will contain a great number of essays and lessons, the outgrowth of the Flemington activities, and this will be supplemented a little later with a two-volume book of music and suggestions for the actual services. Vol. 1 will be for the organist and will contain not only the music but in-

valuable hints on its presentation with a junior choir; Vol. 2 will be for the chorister and will contain the necessary music for the services.

Miss Vosseller has had the cooperation of many publishers and her book will mark a mile-stone in the realm of church music.

—RICHARD NORTHCOTT—
journalist, critic, and for 15 years organist of the Swiss Church, London, died Jan. 22nd.

—AIR-COLUMN RADIO—
A radio built like a grandfather's clock has been made by Westinghouse, making use of a column of air, as in an organ pipe, to "give nearly perfect reproduction."

—CEDAR RAPIDS—
The municipal organ recitals by Prof. Marshall Bidwell in Memorial Auditorium, Cedar Rapids, Iowa, have been changed to Sunday afternoons at 5:15,

with an excellent increase in attendance. The last Sunday in January drew an audience of 600.

—HALL CONTRACTS—

The 23rd Hall Organ for Los Angeles and vicinity is now being built for the Eleventh Scientist, Los Angeles. The Chapel of Kent School, Kent, Conn., and Bethany Lutheran, Elmhurst, L. I., also placed orders for Hall Organs, making three contracts in a period of two weeks.

—CLEVELAND—

Carleton H. Bullis, instructor in theory at Baldwin-Wallace, gave a talk and demonstration of his method of teaching harmony, for the Guild's January meeting in Trinity Cathedral. Mr. Bullis believes in forming chords largely by ear-training and feeling, and from the soprano downward. His pupils gave the demonstration.

About 75 attended the Guild's annual card party Jan. 26 at Emmanuel Church, as guests of Henry F. Anderson.

Headed by Edwin Arthur Kraft, ten Cleveland organists motored to Toledo Feb. 3 as guests of John Seely and a group of Toledo organists. A Guild branch is to be formed there.

Walter Hansen gave a recital in Calvary Presbyterian Feb. 9.

Melville Smith gave a series of Pre-Bach programs during February in the Cleveland Museum.—P.A.B.

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The latest booklet, "*Hymn-Singing and Hymn-Playing*," by Dr. Peter Christian Lutkin, is now available. Within its 64 pages will be found practical discussion, together with 27 outstanding hymns as examples.

The Faculty of the Department will gladly assist you in organizing "Hymn-Singing Festivals" or conducting "Congregational Hymn-Singing Rehearsals." Suggestions for development, or the services of skilled leaders and suitable hymn pamphlets will be supplied without cost.

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Great Britain
by
DR. ORLANDO MANSFIELD
Official Representative

Apart from the usual Christmas and New Year recitals and choral performances there have been few events of outstanding importance in the British organ world. Considerable interest, however, has been aroused in the appointment of Dr. M. P. Conway as organist of Ely Cathedral. In 1903 Dr. Conway succeeded my old friend, the late Dr. W. Sanger, at All Saints', Eastbourne, his subsequent positions being St. Andrew's, Well Street, London, and Wells and Chichester Cathedrals. His work on Rheinberger's Sonatas is one of considerable utility, and one which I reviewed with pleasure for the pages of an English musical journal some little time ago.

The *Musical Times* for February has an interesting account of the music in Southwark Cathedral, London, under the direction of Mr. Edgar Cook, the successor of Dr. Madeley Richardson, now of New York. The building is interesting to Americans because containing a monument to the memory of William Emerson (1575), an ancestor of Ralph Waldo Emerson; and being, further, the baptismal place of John Harvard, in 1607, the founder of Harvard University, whose memory is perpetuated in the Harvard Chapel, the gift of Harvard men.

In Bristol, the metropolis of the West Country, John Wesley's original chapel has been restored and formally donated to the Wesleyan Methodist denomination by Mr. Lamplough. Both John and Charles Wesley resided for some time in Bristol, and here was born Samuel Wesley, "old Sam," as he is often irreverently called, the son of the hymn-writer, Charles Wesley, and the father of the celebrated musician, Dr. Samuel Sebastian Wesley.

Considerable controversy has arisen over the somewhat slashing criticisms levelled against prominent London organists in the special recital column of the *Musical Times*. In one case, that of the mid-day recitals at St. Stephen's, Walbrook, for city workers, the report seems to have been inaccurate in point of fact and has in this respect been officially repudiated. One weak point in the conduct of this column seems to be that it ignores all recitals outside London, a matter for great regret, as the provinces, not London, are the most accurate representatives of English life and manners. In fact, the further we get away from London the better view we obtain of typically British musical activities and attainments.

Although I find myself in the pleasant position of having no deaths of prominent organists to record this month, I should not like to pass unmentioned the decease, on December 27, at the age of 67, of Mr. G. H. Hurst, of Dewsbury, near Leeds, by profession a lawyer, but organist of Dewsbury Parish Church, and

a former president and vice-president of the Incorporated Association of Organists. Also, at Wallasey, near Liverpool, there passed away quite recently, Mr. J. F. Swift, a noted local organist and recitalist, who wrote, under the penname of Godfrey Marks, many songs, such as "Sailing," which were very popular at or about the beginning of the present century.



—IMPROVISING—

In addition to the many opportunities open to organists in recent times to perfect their equipment, one other again needs to be emphasized. We refer to the work in improvisation originated and carried on intensively by Mr. Frederick Schlieder. He formerly maintained classes chiefly in New York and Paris; this summer he changes his schedule and offers three series of intensive courses:

New York, June 1st to 26th;
Chicago, June 29th to Aug. 8th;
Berkeley, Aug. 10th to Sept. 4th.

The organist who can not only play the organ beautifully, but who can improvise and produce superior results in chorus singing, has nothing to fear in the future.

—WM. JOHN HALL—

Feb. 2, 1870 — Feb. 9, 1931
Contracting a severe cold on Feb. 3, Mr. William John Hall, one of the noted organists of St. Louis, rapidly developed pneumonia, was taken to the hospital, sank into a coma and quietly passed away on the evening of the 9th. His funeral, in the Unitarian Church of the Messiah where he had been organist for many years, was attended by thousands and many were unable to gain admission. Music was supplied by a string quartet, and the honorary pallbearers included A. G. Booth, Oscar Condon, Dr. P. B. Eversden, Charles Galloway, Charles C. Kilgen, Dr. E. R. Kroeger, Edgar L. McFadden, W. F. Moritz, E. M. Read, Richard Spamer, and other noted musicians.

Mr. Hall was born on the high seas, under the British flag; he was a boy soloist in a London church at 8. Coming to America, he held many important posts: dean of music, at Augustana College, and at the College of Music in Cedar Rapids; president of the Missouri M. T. A., 3 years; dean of the Missouri A. G. O., 3 years; president of the St. Louis N. A. O.; etc., etc. For six years he was one of the committee producing municipal opera in St. Louis. He appeared several times as tenor soloist with the St. Louis Symphony, and was prominent as recital organist as well as lecturer and singer.



Boston

by
S. HARRISON LOEWELL
Official Representative

In writing about Christmas music, I mentioned the bad taste of playing Wagner's *Tannhauser* Chorus and March for a postlude. Since then the Overture to the same opera has been played as a prelude, and Mendelssohn's Wedding March has served as a prelude in another church; an organist once played Poet and Peasant Overture for an evening prelude. It would seem that certain church organizations are trying to compete with the burlesque shows that are prohibited in Boston on Sunday!

Dudley Street Baptist always presents something novel at its evening services. The latest was a "Chinese" night. It was not Chinese music that figured, as would be surmised, but merely that the Chinese members of the parish and missionaries were featured. The music kept close to ordinary type although it might easily have been possible to have had several Chinese secular selections rendered by the Orientals themselves. Why not?

Preludial recitals in conjunction with church services are integral parts of the programs at the Church of the Redemptions, Thomas S. Landers, organist; Emmanuel Church, Albert W. Snow, organist; and at Trinity, Francis W. Snow, organist. These organists, as will be observed, present very little of the organ music of the Victorian period. Sunday after Sunday it is Bach, Vierne, Widor, Franck, and a sprinkling of the more extreme modernists; but nothing of the German, English and French schools of half a century ago. How about the two Sonatas by A. G. Ritter? Even Thiele is gathering dust.

I always take pleasure in reporting the concerts of the Winchester Choral Society; under the direction of J. Albert Wilson there has been achieved a balance and quality that are absolutely unequalled by any other choral body in Greater Boston. Mr. Wilson, organist of First Congregational, Winchester, also has charge of the music in the First Baptist, Arlington. This season the Winchester chorus has grown considerably in strength and a larger bass section has been developed. The singers, recruited from towns adjacent to Winchester as well as from Winchester, include a large percentage of professionals. Feb. 10 the great work of the evening was the "Banner of St. George" by Elgar. Reinecke's "Evening Hymn" was one of the most beautiful. "Great is Jehovah" by Schubert was the concluding selection. Many encores were required by a large audience.

Union Church under the direction of Mr. McBride, its very capable organist, has been making notable strides. On each Friday night there is a "Cathedral Hour" when a fine cantata or a mass is sung. Also on Sunday evenings extra selections of like purport are given. Parker's "Hymn of Redemption" was sung Feb. 6 and Gounod's "St. Cecilia" Mass Feb. 8.

WESTMINSTER CHOIR
A CHALLENGE TO THE ORGAN
FRATERNITY AND ORGAN BUILDERS

Dr. John Finley Williamson was originally an adherent of the organ world, then he became a shining light, and now he is a challenge.

He found church organists with 90% knowledge of organs and 10% knowledge of choirs. He found churches with 90% interest in choirs and 10% interest in organs. He set himself to bring a revolution.

And he will bring it too, unless the organ fraternity meets the campaign while it is still a cam-

paign, before it has been turned against them into a rout.

Incidentally in this issue in our Church Department appears an article by one of the advocates of the Williamson Method; it shows forcefully whether or not there is anything noteworthy about this wiry, thin, grim disciplinarian. He appeared first, like all the rest of us, in the experimental stage and took the criticism we all must take all our lives. He has passed the point where criticism can do anything other than benefit him.

The New York critics accepted his Jan. 30th concert in Carnegie Hall as a demonstration of choral art, without apologies. Criticism or appraisal therefore in this report is of less value than a report of what Dr. Williamson is and does.

His Carnegie Hall concert was prefaced by a procession of about 250 singers, all vested, from many choirs where Williamson pupils are now at work. The Westminster Choir, about 50 adults, marched to the stage and from the stage in very definite order; in fact it was a neat show and the goodly audience never failed to applaud as the procession ended at each of the four exits.

Dr. Williamson takes the stand, is too serious to give any evident

traces of his own enjoyment of any applause offered him, raises batonless hands, waits for absolute silence, and then begins. His choir gets the pitch in a way that has never yet been made public. Each number is begun in the same way. Not a note was played on any instrument anywhere after the long processional. The choir sings entirely from memory, with mastery, and with the minimum of apparent gestures from Dr. Williamson, though his pupils will talk for hours about what his face is telling his singers at every measure. A fortissimo chord at the height of a climax is cut off with neither a chop from the singers' jaws nor the conductor's hands. It is as easy to sing *fff* as it is *ppp*, and no more effort to stop singing than to begin.

The choir is composed, as we understand it, of people who are at present singers or want to be; and Westminster School proposes to make church music directors out of every one of them and place these directors over the heads of organists who have, by Dr. Williamson's standards, neglected their supreme duty in the church and are making anything but a success of church choral music. To a degree the charge is justified. We have paid so much attention to the organ, so little to the choir. And my own personal notion of it is that unless this condition changes within the next fifty years, organ builders will sell few large organs to churches, and organists will rarely draw living salaries from churches.

In other words, Dr. Williamson and Westminster School are a very loud threat against the financial and artistic security of the organist and organ builder, for these

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Tenor, which could be taken by Soprano or by several voices.		
WARD, FRANK E.	Angels, Roll the Rock Away	
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A colorful anthem, full of charm and variety. Not difficult. After a spirited		
beginning there follows a quiet portion, <i>a cappella</i> or accompanied, working		
up to the rhythm of the first movement. A short Soprano solo follows,		
leading to a close in the spirit of the opening.		
WOOLER, ALFRED	Christ the Lord Has Risen	
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A simple carol anthem upon a lively theme in the vein of a folk song. This		
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graduates of the School care as little for the organ and organist as most of our beloved profession seems to care about the choir and singers.

That's the hard side of it. The comforting side is that the condition need not exist. True, Dr. Williamson with these comparatively untrained singers can give marvelous performances of unaccompanied singing and perform tricks that ordinarily seem inexplicable. But, without in any way detracting from the brilliance of his achievement, without discounting his tremendous contribution to church music, it is safe to say that nothing he does is beyond the ability of any expert and equally diligent organist; and besides that, the organist has many additional advantages—a great organ as an accompanying and supporting medium, with all its consequent variety; a thorough technical foundation in music, which thus far in the world's scheme of things has usually exceeded the singers' status; independence of vocal fads, for the reason that he is an organist and not a singer (he has fads in organ playing—but not in singing); and the joy of being an enthusiast but not a faddist.

Dr. Williamson's choir is by no means the best in the world, and it never will be, with so much change in membership every year; but it is undoubtedly safe to say

Joseph W. Clokey COMPOSER—ORGANIST



Pomona College

Claremont, California

that what Dr. Williamson is able to do with this choir is nothing short of a miracle. A long program of unaccompanied choral music is not my idea of a good public performance, nor is a church service of too much unaccompanied singing as interesting as one with an organ artistically used at times. I doubt if any great composer has ever written a cantata or oratorio or opera or operetta for unaccompanied presentation; the greatest pieces of choral literature remain those with accompaniments. To have a choirmaster beating time in the midst of a church service is to have no service at all but an amateur show. Not many churches, wild as many of them are, will stand for that even in this jazz age.

But unless our organ fraternity takes cognizance of the things Dr. Williamson is proving to churches all over America, there will be some dire consequences and they will not be long delayed. When I was a student we studied organ 99% of our time and choirs 1%. That condition has changed, is changing even more rapidly in the immediate future.

There is no denying that Dr. Williamson has something the church organist needs and can make money with. When Dr. Williamson's pupils can get initial salaries of upwards of four thousand dollars in churches that form-

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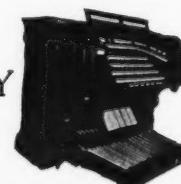


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"To my mind this book has certain characteristics which place it far in advance of anything of its kind, principally because it contains information that can be found in no other book, and because it combines the rare qualities of thoroughness and completeness in covering every important item in relation to the organ with a most interesting style, thus making it fascinating reading even for those who are not mechanically inclined. Even the most technical chapters have held my interest in a way I would not have believed possible. . . . There is no question that this book will fill a great need. We organists should feel very grateful to you for putting such a wealth of valuable material before us."—Marshall Bidwell, Organist, Coe College, Cedar Rapids, Iowa.



"I wish to congratulate you most sincerely on the work which is, without doubt, the most up-to-date book on modern organ building."—B. G. Austin, Vice-President, Austin Organ Co.

"The book is amazingly comprehensive; it is most timely, now that the organ is coming into its own in the public consciousness. The splendid text is tellingly put together, and that, plus the frequent illustrations, result in a book that any one who calls himself an organist should be ashamed not to possess. . . . I'll recommend it without reservation to organists, students of music in any branch, and the general public—who know all too little about this greatest of all instruments."—Palmer Christian, Organist of the University of Michigan.



"I have delved into parts of your book and think it certainly the most interesting work that I have yet read on organ matters. . . . It should be read with extreme interest by all who are organ fans."—John T. Austin, Pres., Austin Organ Co.



"Thanks so much for the magnificent and so interesting book received this morning. I think it is by far the most comprehensive one ever written."—Charles M. Courboin, Concert Organist, Vice-President, Welte-Tripp Co.



"I have greatly enjoyed reading your new and attractive book. Such a work as this has been long overdue, and the whole organ world owes you a debt of gratitude for undertaking the task and for carrying it out so successfully."—G. Donald Harrison, Asst. Manager, Skinner Organ Co.

"I wish you would have your publishers send to me twenty-five copies of your masterpiece, 'The Contemporary American Organ.' I wish to present these to a few of my friends here and several of the foremen in the factory, who I know will be much interested in them."—M. P. Moller, Jr., Hagerstown, Md.



"Yours is the only organ book dealing with mechanical matters I have been able to read for more than a page at a time. I find it fascinating."—Hugh Porter, Organist, Second Presbyterian Church, New York.



S. E. Gruenstein, Editor of *The Diapason*, in a lengthy review of the book says in part:

"A quick reading of Mr. Barnes' book, convinces one that here are nearly 400 pages into which is crowded a vast amount of useful information, principally for the organist, and in no small measure for the professional builder of organs. For instance, he has brought together for the first time within our knowledge scale drawings of the various actions as built in America today. These are authentic, having been provided by the builders. This alone is worth the price of the book. . . .

"The spirit of the entire volume is one inspired, evidently, by a desire to render a service to the organ world, and this Mr. Barnes has done, making it a pleasure to recommend the fruit of his excursion into the realms of authorship. The printing and appearance of the book are above criticism."

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erly never paid more than twelve hundred for their organists, it's time to do some thinking.

The only disadvantage of Dr. Williamson's school is its attitude. An accompaniment from an adequate organ is as necessary to a church service as are prayers and Scripture readings. Organists of the coming generation are already enjoying advantages unknown to the older ones among us. I refer to such courses of study as are available in Union Theological under Dr. Dickinson, the individual work of Mr. Goldsworthy in ritual, Dean Lutkin's faculty at Northwestern, Rev. Williams' (himself an organist) work at St. Dunstan's, etc. Here is the ideal finishing-school for the church organist. It would not be surprising to learn that Dr. Williamson's spectacular work was the object-lesson that brought these institutions to activity.

When organists of the immediate future discover an attractive vacancy looming in the foreground they will no longer be required to compete merely among them-

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selves; they will find exceedingly stiff competition coming from these singers whom Dr. Williamson is inspiring and actually training for half the work of the organist. The only way to meet that competition will be to see to it that our choir work is as good as our organ playing.



—OBERLIN NOTES—

A significant development at Oberlin Conservatory was inaugurated in 1929 when Olaf Christiansen was engaged to head a department of Choral Conducting. This work has been most successful. In addition to numerous choral classes, and courses in the technic of conducting, Mr. Christian has organized an a-cappella chorus of 65 voices and the Madrigal Singers, a group of six students especially gifted. It is decidedly inspiring to hear these charming songs resounding through the corridors of Warner Hall on the evenings when the Madrigal Singers are rehearsing. One course in church music and choral conducting is now required of all organ graduates.

Dr. Andrews entertained his students at a six-course dinner, in celebration of his 70th birthday. Since it is directly through the unremitting labors of this remarkable man that the organ department has achieved such success, we regret all the more that he shall retire from active teaching at the end of the current year.—GEORGE O. LILICH.

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The Registration Bureau

The Registration Bureau was organized by THE AMERICAN ORGANIST early in its history to serve as a medium between the organists who wanted a position and those who happened at the moment to know of a vacancy.

Commercial agencies perform this service and charge a fee or commission. Since this same service can be performed by THE AMERICAN ORGANIST at no greater cost than a little postage and secretarial labor, if the profession itself lends generous cooperation, the Registration Bureau has been maintained without commissions or fees of any kind, and has been able to place several dozen organists in the kind of positions they have wanted, and the full salary paid by the church has gone 100% to the organist.

This has been made possible by the cooperation of readers of THE AMERICAN ORGANIST who have kindly sent news of vacancies to the Registration Bureau, enabling the Bureau in turn to transmit the available information to those interested and most likely to completely satisfy the requirements of the position.

Organists of all classes are at all times registered with the Bureau. Some are beginners, willing to take any reasonable opportunity; others are mature professionals who are already earning salaries from twelve hundred dollars to three and four thousand, but who for one reason or another desire a change of location or merit an advanced position immediately.

Permitting a \$500 a year student to apply for a \$5000 position would only cause trouble both for the church and the student; even if he were to secure the post, it would be but to suffer the disappointment of discharge at the end of the year.

The Bureau is prepared to serve in any and every way possible, and will gladly handle any and all details in strictest confidence, meeting the wishes of those concerned in every particular. No registrant is listed without certain required information concerning his education and experience. If desired, the Bureau will gladly serve prospective employers privately, without conveying knowledge of the vacancy to anyone in any manner whatever.

The work of the Bureau is of importance to the publishers only in so far as it serves readers of THE AMERICAN ORGANIST. Our readers are invited to keep the Bureau constantly in mind and cooperate with their fellow-professionals by supplying any and all information available at any time in respect to actual vacancies.

*Please permit us to handle the work of the Bureau
with the minimum of time and correspondence*

REGISTRATION BUREAU of THE AMERICAN ORGANIST

467 City Hall Station

New York, N. Y.

Business Talks

Problems of Vital Importance to Professional Success

APOINT where the average organist may be accused of neglecting his own interest is in Direct Mail Advertising. This form is applicable to the most varied promotion problems. One division of direct mail is known as Good Will Advertising and this division fits the organist's professional needs most aptly. In mailing for good will the advertiser does not necessarily offer any article for sale nor ask the prospect to buy anything. He only offers a memorandum, or perhaps a program, that will remind the recipient of him or his business.

In this class of advertising one might include the holiday greeting card. Whether you wish it or not to be so your greeting card is an ad, good or bad, of you and of what you represent. The fact that you distribute such a thing as "Christmas Wishes," for instance, places you in a certain status of socially developed human beings. If you do it with a full consciousness of its representing you, or if you do it especially gracefully it may put you in a still more strictly defined status. If there is an occasion which has a special bearing upon your profession and which is of interest to your friends also, you should make the utmost of such an occasion to encourage your Good Will.

Perhaps Easter is one of those occasions. His friends are far spread; his public is classified in varied groups and all these groups need a certain direct cultivation if he would wish to keep himself professionally a part of their consciousness.

An asset of every professional man and every business is a carefully selected mailing list. The average professional man or woman has ample spare time to devote to business methods; the mailing list should receive careful personal attention.

An asset often entirely ignored is style in printing. Style in clothes would never be neglected nowadays by any professional person, but style in printing is another matter. An ugly, gross, distasteful typography; a format that speaks anything but elegance and taste—these things are anything but a credit to the organist who permits them in his programs.

Professional organists who want

to make their printing represent them as faithfully—and as creditably and intelligently—as the clothes they wear, the music they play, the company they keep, the positions they accept, would do well to invest in at least one year's subscription to the *Inland Printer*; subscription price is four dollars and as a service to its readers T.A.O. will handle subscriptions without charge. Printing is an art, just as painting, drawing, sculpture. In fact several eminent organists have actually done printing as a hobby. Mr. J. Warren Andrews for many years ran a printing shop and under his personal direction some of the Guild's printing was done; he no longer follows his hobby. Mr. Richard Henry Warren, on the other hand, interested himself in the art of fine printing and the hobby has so grown on him that he is now maintaining and managing a commercial printing establishment. We are now indulging in free advertising? No. Not any more free advertising in that for Mr. Warren than when we devote a column to a report of a builder's new organ or a recitalist's latest offering. From the purely commercial point of view, it would be wholesome for the entire profession in its relationship with the discriminating public, if Mr. Warren were to print the recital programs for all of us and use his knowledge of the art of printing to give a fairer pic-

ture, on a printed program, of our exemplification of the art of organ playing.

If men are known by the company they keep, they are also known by the stationery they use, the greeting cards they send, the programs they employ. We would not for a moment think of using the typography of the patent-medicine advertiser of 1890, but many of our present-day programs are still very far from an exemplification of the refinement so urgently appropriate for our use.

—FRANCES McCOLLIN—
Miss McCollin's compositions were featured Feb. 15 in St. Paul's, Elkins Park, Pa., under the direction of Wm. T. Timmings who used three anthems and two organ compositions by Miss McCollin, two of which were used by Roma E. Angel in a recital Feb. 4 for the A.O.P.C. in Philadelphia.

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THE AMERICAN ORGANIST

185

Yea, FacileBack to Showmanship and the
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GHE "Divine Fire—" was said by Mrs. Olga Samara off Stokowski. "Of youth—" is hereby added by Aaron Burr. "Divine fire of youth." We are speaking of Fernando.

Deep thinkers reading this may be familiar with the penetrating "Zuleika Dobson" by Max Beerbohm. Every good boy should read it; some of you twice. I've read it more times than "Alice in Wonderland" and would have it before me now except that the last crass borrower never came back. Curse him!

The passage to quote would be that paragraph filled with the earnest haste of the half dozen Oxford boys gathered in the Duke's rooms when they all bent out the window to Zuleika. The Duke, hero of the tale, the nearly victorious lover, was third or fourth in line going out the window, six feet above the ground. Disposing of him in a very few words Max says, "The Duke fell and, unfortunately, broke his leg." The accident is then dismissed with two words: "Youth! Youth!"

Just why this recollection should come upon me at a Germani recital is clear to me though I may not make it so to the reader. It was a "farewell" recital at Wanamaker's and I might have missed it. As it was I entered late and heard the last four numbers.

The kid is clever. With more youth in my old bones I could add, "Some Hoofer!" A little less of sober self concern and I'd wave the arms, snap the fingers, waggle the knees!

"Mak-a you sigh—

Wanna cry—

Wanna set right down an' die.
Boop-a-dooop!"

If Fantasie in C major remains a mystery to me, eke the Vierne Scherzo, Germani's sensitiveness did appear undisguised. The Variations of Bonnet bore a sturdy theme with more vitality in it than I formerly suspected in the works of the retired monk. But the variation seemed inexcusably

light. Lighter still was the special pedal cadenza and without even resembling a variation. The encore which followed resembled IT blazingly! I haven't seen or heard the like since I was to my last previous "farewell" recital at The College of the City of New York.

Things, impedimenta, were lacking in those last two numbers: roller skates, the hoofing mat, three saxophones, drums and the fixed grin of the exhausting performer! In an act like that the hands should supply some movement, generally being made to sway gently in rhythm back and forth in front of the performer. Fixed to the edge of the seat they are too static, if you know what I mean! A colorful costume would help!

Ah, Youth! Youth! And Facility! "Facile," said the New York World, "was the organ playing of Fernando Germani." Yeah, Bo, facile!

—AARON BURR.

—WHO BUYS?—

According to the Arnold Research Service, investigating the buying habits of women in all fields, married women with growing children buy more than any other class. In the piano market the figures of the Arnold Service are:

11.5% Unmarried women;

16.1% Married women with grown-up children;

27.6% Married women without children;

44.8% Married women with children growing up.

—DON PAUL NEUSES— made his debut Jan. 31st at the home of Mr. and Mrs. P. K. Neuses in Chicago. May he follow in his father's footsteps in the staff of J. C. Deagan Inc. and make ever better and bigger percussions.

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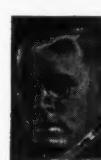
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—CLOKEY MSS.—

The most recent manuscripts by Mr. Joseph W. Clokey are (1) a cantata in larger form, completed last summer; (2) a string trio; and (3) an opera, which Mr. Clokey describes as "an atrocity in the mid-Victorian manner. . . I haven't the slightest idea why I wrote it, but it was lots of fun doing up some 'sob songs' to sticky sweet waltz tunes." J. Fischer & Bro., publishers of Mr. Clokey's most recent organ works, have the ms. of the cantata but it will probably not be published during the current season. Two unusual cantatas have already made a name for Mr. Clokey: "The Vision," a work of very unusual flavor and requiring a special service for its effective presentation; and "When the Christ Child Came," in our opinion the most beautiful Christmas cantata ever published.

—BEYMER—

Paul Allen Beymer, organist-choirmaster of the Temple, Cleveland, took advantage of an opportunity to focus public attention on the work of the organist by presenting a program of Traditional Hebrew Music in the Cleveland Museum of Art late in February, with the co-operation of two choirs.

DR. RAY HASTINGS**REQUESTED TO USE OWN COMPOSITIONS FOR 20TH ANNIVERSARY**

"Dr. Ray Hastings is first of all a man, and secondly a musician. Everybody likes him, because he is likable. He is genial, gracious, genuine. Music flashes from his eyes, smiles from his lips, drips from his fingers," said the Temple Baptist (Los Angeles) calendar when Dr. Hastings began his 20th year with that church Feb. 8th.

This quotation is reprinted, not for its compliments to Dr. Hastings, but because it tells the profession what at least one church looks for in an organist—and keeps on paying for. By request Dr. Hastings included the following of his compositions on his anniversary program:

Prélude Solennelle; Forgiveness; Sunday Morning; "Open the Gates of Prayer," vocal solo; Invocation; Gloria Patri; Triumphal March; Love's Greeting; Symphonic Poem; Moment Musical; Paean of Victory; Prayer; Vesper Hymn. To have an organist able to use such a list of his own compositions was "an item which the committee wanted to use in the advertisements," writes Dr. Hastings in apologizing for having done so.

Calendar**For Program Makers Who Take Thought of Appropriate Times and Seasons****APRIL BIRTHDAYS**

- 2—Rachmaninoff, Russia, 1873.
- 3—Reginald De Koven, Middletown, Conn., 1839.
- 6—J. Warren Andrews, Lynn, Mass.
- 7—J. Frank Frysinger, Hanover, Pa.
- 11—Harvey B. Gaul, New York.
- 13—Wm. Sterndale Bennett, Sheffield, Eng., 1816.
- 14—Harry C. Banks, Philadelphia, Pa.
- 18—Rowland W. Dunham, Melrose, Mass.
- 19—Gaston M. Dethier, Liege, Belg.
- 23—Shakespeare, 1564.
- 25—Enrico Bossi, Brescia, Italy, 1861.
- 25—Walter Henry Hall, London, Eng.
- 30—Alfred R. Gaul, Norwich, Eng., 1837.

OTHER EVENTS

- 3—Good Friday.
- 3—Brahms died, 1897.
- 5—Easter.
- 6—U. S. declared war on Germany, 1917.
- 12—First shot in Civil War fired at Fort Sumter in 1861.
- 13—"Guild Day," celebrating the founding in 1896.
- 14—Handel died, 1759.
- 15—Lincoln died, 1865.
- 18—Martin Luther faced German Diet at Worms, 1521.
- 19—Spanish American War.
- 23—Shakespeare died, 1616.
- 26—Southern Memorial Day.
- 30—Louisiana purchased, 1803.

—WHAT IS NEWS?—

The Government sent a representative to Syracuse, N. Y., last month to the annual convention of the N. Y. Press Association to warn publishers against "adroitly prepared advertising matter presented in the guise of 'news'" or accepted by publishers "in a spirit of cooperation" with advertisers. The Government's interest is neither philanthropic nor moral, but strictly financial. The situation does not affect T.A.O. Press "releases," as they are neatly called, are not judged suitable for these columns; chiefly because they are written not to entertain, inform, or inspire the readers, but to make money for those who write them.

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California****—SAN ANTONIO, TEXAS—**

Alfred G. Kilgen, of the New York office of Geo. Kilgen & Son, had a unique experience when he visited San Antonio in connection with the closing of a contract for a Kilgen Organ for St. Joseph's Church. In the San Fernando Cathedral Mr. Kilgen sat at the console and played a 3m Kilgen built in 1879 by his grandfather, George Kilgen. Mr. Kilgen is quoted as saying his company has built 5999 organs; the now-deceased theater business during the "best years brought no more than approximately two million dollars worth of business, while more than ten million is spent on church organs every year."

—RIVERSIDE, CALIF.—

The organ in Mission Inn, rebuilt and enlarged by Kilgen, was presented in recital by Mr. Alexander Schreiner Jan. 19th after a dinner to 300 invited guests. Mr. Frank A. Miller is manager of the Inn and Mr. Newell Parker has been the official organist for many years.

A. LESLIE JACOBS**Organist and Director of Music****Wesley Methodist Church,
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believe we have racketeers in the organ business, as after all a man who can hold you up for an unearned commission is practically a racketeer to my way of thinking."

In this business the organ builder needs the vigorous cooperation of the organ profession. Only the organists themselves can stop these raids being made on the quality of the organs being built today. The only organ architects T.A.O. recognizes are the two or three men whose ideas are very much worth paying for and whose invariable practise is to openly charge the purchaser a stated fee; they have never at any time secretly or openly demanded a commission from the builders. Why then should unauthorized and incompetent persons be allowed to levy a tax on the artistic finish of the organs we buy, when the competent and recognized architects are available openly at a very nominal fee?

—HOORAY—

Nancy Jane Kreuzburg made her debut Jan. 17th in Danbury, Conn., at the home of two very proud parents, Mr. and Mrs. Sherman J. Kreuzburg.

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PAULIST CHORISTERS

ANNUAL NEW YORK CONCERT IN
CARNEGIE HALL ON JANUARY 28

This year's concert brought two additional organizations to the front: the Mediaevalists, a mixed chorus of 15 adults; and the New World Symphonietta, an orchestra of about 30 pieces. The following program gave an opportunity to judge the relative merits of the boychoir and adult chorus:

"All flesh doth Perish"—Brahms
"Crucifixus"—Lotti
"Gloria"—Palestrina
"King of Glory"—Eric H. Thiman
"Sanctus"—Palestrina
"Angelus"—Elgar
"Mater Ora Filium"—W. H. Bell
"Here yet Awhile"—Bach
"Canticle of Sun"—R. L. Baldwin
"Blest Pair of Sirens"—Parry
"Wiegenlied"—Brahms
"There was a Knight of Bethlehem"—Bornschein
"Yea Cast me from Heights"—Elgar
"Fly singing Bird"—Elgar
"Fair harvest Moon"—Richard Kountz
"Dainty fine sweet Nymph"—Morley
"Sanctuary"—Frank la Forge
"Lady when I Behold"—Wilbye
"Sanctus" (St. Cecilia)—Gounod

The most appealing numbers, which other choirmasters may want for their programs, were the Wilbye, Morley, Kountz, Bornschein, Elgar's "Fly singing Bird," and Baldwin.

Father Finn's reputation as a choirmaster has been built upon the beauty of the tone he secures and the complete mastery of phrasing and pianissimo effects. The concert was full of them. And the boychoir was as versatile in producing them as was the miniature chorus of 15 picked voices. The marvel of it is that Father

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Finn is able to finish his phrasing so beautifully in every one of the voice-parts irrespective of what the others are at the moment doing, and his boys did it as splendidly as did the adults.

The lessons to be learned from Father Finn—and they can be learned merely by attending his concerts or his services—have to do with infinite patience, complete mastery of self, phrasing based on text as well as music-lines, expression as a substitute for noise, poise and confidence in unaccompanied work, beauty of tone at all times and from all voices.

That one choirmaster can achieve all these details and maintain their perfection over a period of decades is a source of encouragement, not to mention also instruction, for the rest of us.

It will be profitable to ponder the details of choral interpretation, and make frequent visits to St. Paul's at 59th Street (beside the noisy elevated) to refresh our memory as to just what constitutes beautiful music, and to regain any courage that may be slipping from us in the stress of the eternal grind that is the lot of us all. The Paulist Choristers is an organization that can be profitable to every choirmaster within visiting distance. Here we have the choral art as perfectly displayed as we are likely to find anywhere, a criterion to measure ourselves by, an ideal to aim at.

Father Finn shows what an organist can do when he knows choir-work as well as he knows organ-playing. There is so much good orchestral work to be heard, and so little superb choir work such as the Paulist Choristers and the Mediaevalists can do, that it detracted from the program to have the orchestra, whose phrasing and sense of balance could not match

Frederick M. Smith
A.A.G.O.
Organist-Choirmaster
Incarnation Lutheran Church
Brooklyn, New York

Theodore Strong
Organist
Fifth Church of Christ, Scientist
Musical Director
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the superb phrasing and nuance of the choral groups.

—PIPELESS ORGAN—

An instrument imitating organ tone by means of radiophonic devices has been or is to be installed in St. Christopher's Church, Normandy. It will have two manuals and pedals, like an organ, with a range of 108 notes, and the tones of its strings, flute, and wood-wind are said to be good imitations of the original orchestral instrument. The chief advantages are given: 1. it needs no wind; 2. it is portable; 3. new tones can be invented, not dependent upon the laws of tone governing pipes.

—NEW BOSSI WORK—

The Estey Organ Co. has added to its library of music rolls an organ composition of the late Enrico Boschi, which was discovered among a large number of manuscripts after his death. It is a Giga, written "in the style of the old Italian school, reminding one of the work of Corelli." Mr. Germani was engaged to make a record of this work which he has in his repertoire, and at the same time he recorded the Vierne 2nd Scherzo.

FIRMIN SWINNEN

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—COURAGE—

Here's an advertisement that says the action in the organ it represents is "superlatively good, but not too good." And it takes courage and vision to write such a statement in an advertisement. If any of our readers are occasionally skipping some of the advertising pages, they are missing some of the latest news and finest discussions.

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"It is interesting how composers create music. I, myself, think out my works entirely removed from the aid of any musical instrument. It is like thinking out words and sentences. When the work is completed I then try it on the organ. Gounod differed in his composing by working note by note on a piano. The deaf Beethoven never heard a bar of his greatest works."

Dr. Stewart regrets the destructive influences of most modernists:

"They are like ambitious youngsters. They seem to think that the composers of yesterday should be destroyed and forgotten, and they try to create original music from nothing. Of course Debussy marked a new and brilliant era in music, and a few of his followers such as Ravel are producing lasting works."